THE LITURGICAL MUSIC OF PIERRE CERTON

VOLUME I
COMMENTARY

by
Sherman Van Solkema, Jr.

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Doctoral Committee:

Professor Louise E. Cuyler, Chairman
Professor Robert Courte
Professor Ross Lee Finney
Professor John L. Kollen
Professor Clarence Pott

FOREWORD

This study of the liturgical music of Pierre Certon based on transcriptions of all the known, surviving works with Latin texts is primarily editorial and analytical. An edition of selected works makes up Volume II.

The author wishes to acknowledge with thanks the generosity and guidance of his doctoral committee: of Professor Louise Cuyler, who has guided the course of this study from beginning to end, and whose professional skill in both Renaissance music and Roman liturgy has been a continual source of invaluable criticism that was generously given and is deeply appreciated; of Professor John Kollen, Professor Ross Lee Finney, and Professor Robert Courte, to whom his musical debt was very great before the present study was initiated and whose practical, always provocative criticism has benefited this study as well; and of Professor Clarence Pott, who generously consented to serve on the committee at a very late stage in the preparation of the study.

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TABLE OF CONTENTS

Page

LIST OF TABLES v

LIST OF PLATES v

LIST OF APPENDIXES vi

Chapter

I. INTRODUCTION 1

II. CERTON AND HIS WORKS 4

III. STYLE 15

- Introduction
  - Conservative aspects
  - Wide range
  - Stylistic evolution
- Form and texture
  - Terminology
  - Influence of text on form
  - Inherent formal tendencies
  - Cantus firmus, paraphrase and parody
  - Motet types
  - Texture
- Technical features

IV. THE MASSES 38

- Missa Ave sanctissima
- Missa Dulcis amica
- Missa Sus le pont d'Avignon
- Missa Regnum mundi
- Missa Le temps qui court
- Missa pro defunctis
- Missa Christus resurgens

V. THE MOTETS AND THE MAGNIFICAT 69

- Motets for Six Voices
- Motets for Five Voices
- Motets for Four Voices
- Motets for Three Voices
- The Magnificat

VI. CONCLUSION 127

APPENDIXES 145

BIBLIOGRAPHY 149

LIST OF TABLES

Table		Page
1.	Mass Types, Sources of Pre-existent Materials, and Dates of Publication . .	39
2.	Motet Types and Sources	69

LIST OF PLATES

1. A Dedication to Claudin de Sermisy . . 147

LIST OF APPENDIXES

A. Modern Editions of Certon's Music

B. The Dedication of Certon's 1542 Motet Book (Vol. II) to Claudin de Sermisy

C. The Dedication of Certon's 1555 Psalms to Diane de Poitiers

CHAPTER I

INTRODUCTION

Though Pierre Certon was probably the most prolific French composer of the sixteenth century and a church musician all his life, no thorough assessment of his liturgical music has ever been made. In particular, most of Certon's motets have long been unknown. Peter Wagner discusses only the earlier Masses of Certon.[1] Ambros centers his discussion on the Requiem Mass.[2] Andre Pirro's more recent commentary on Certon's sacred music offers a wider coverage, including some of the early motets; yet on the whole his treatment is not more rounded than that provided by Ambros and Wagner, and is in important respects less satisfactory.[3]

Little of Certon's music is available in practical modern editions. Though his saturation of the market in the 1540's and 1550's insured that at least some works would come to the attention of any music historian studying the period, only a small number of chansons in various collections, three Masses, and two short motets have been acces-

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[1] Peter Wagner, Geschichte der Messe I. Teil: Bis 1600 (Leipzig: Breitkopf & Haertel, 1913), 245-49.

[2] A. W. Ambros, Geschichte der Musik (5 vols.; Breslau: Leuckhart, 1800-87), III, 342-43.

[3] Andre Pirro, Histoire de la musique de la fin du 14e siècle à la fin du 16e (Paris: Librairie Renouard, 1940), 320-22. The contrasting critical views of Ambros and Pirro are discussed in Chapter VI, see p. 140.

sible to the non-specialist musician.[4]

Recent intensive bibliographical studies, in connection with the preparation of complete catalogs of French publishers, have made Certon's works increasingly impossible to ignore.[5] Francois Lesure in particular has called attention to the music of Certon. I am much indebted especially to his excellent bio-bibliographical article in Musik in Geschichte und Gegenwart.[6] The bibliography of Certon's works which I give in Chapter II differs from his only in the addition of one Mass (the omission of which in Lesure's article is clearly an oversight, since it is given by both Eitner[7] and Brenet[8]), and in the correction of minor inaccuracies stemming from discrepancies between title pages and the actual contents of the editions.

Because of these new studies, Certon is now recognized as a major figure of his time. But his promotion in stature has been based largely on the increasing awareness

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[4]Modern editions of Certon's music are listed in Appendix A.

[5]F. Lesure and G. Thibault, "Bibliographie des éditions musicales publiées par N. du Chemin (1549-1576)," Annales Musicologiques I, 1953; F. Lesure and G. Thibault, Bibliographie des éditions musicales publiées par Le Roy & Ballard Publications de la Société francaise de musicologie, Series 2, IX (Paris: Heugel, 1955); F. Lesure, "P. Attaingnant: Notes et documents," Musica Disciplina, III; F. Lesure (ed.), Répertoire international des sources musicales Recueils imprimés (1500-1650) I (Munich-Duisberg: Henle Verlag, 1960).

[6]F. Lesure, "Certon," Musik in Geschichte und Gegenwart (Kassel: Bärenreiter, 1949-), II (1952), 975-81.

[7]Robert Eitner, Biographisch-bibliographisches Quellen-Lexikon (10 vols.; Leipzig: Breitkopf & Haertel, 1899-1904), II, 394.

[8]Michel Brenet, Les Musiciens de la Sainte-Chapelle du Palais: Documents inédits, recueillis et annotés (Paris: Picard, 1910), Appendix I, 334.

of his prolific output. Critical evaluation of the quality of his music has not kept pace with the new respect for its quantity. For this reason, Certon's reputation, even in most recent studies, has remained in shadow, and the deep French roots of his art have gone unobserved.

The young Certon's vital contribution to sixteenth-century French music was a strong injection of the rough vigor of popular art. From all evidence, simple joy and earthiness emerge as basic qualities of Certon the man, and these are carried without inhibition into his music for the Church. Still, he observed the traditional frames more carefully than many who wrote with less inner abandon.

Certon is a major contributor to the course of French music between Josquin and Le Jeune. His music, by comparison with that of more cosmopolitan French contemporaries, is marked by a certain rudeness; yet the excitement of his successful works is of a kind not found in other music of his time.

CHAPTER II

PIERRE CERTON AND HIS WORKS

A. Biographical Notes

Certon's active career as a composer spans the middle third of the sixteenth century. For most of his life he was associated with the private chapel of the French kings, the Sainte-Chapelle du Palais.

Documentary evidence is lacking for both the place and the date of Certon's birth. The town of Melun may have been the composer's birthplace. Certon received an honorary prebendary from the Melun Cathedral in 1560.[1] Also, Certon endowed an annual observance of the feast of the Annunciation in the Melun Cathedral, the commemorative stone of which is now preserved in the Museum at Melun.[2]

Certon was probably born about 1510, on the evidence of his first positions and publications in Paris. Certon has sometimes been referred to as a pupil of Josquin, however. If this were true, it would suggest an earlier birthdate, since Josquin died in 1521. The evidence seems to rest on Ronsard, who mentions the composer among a group

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[1] Michel Brenet, Les Musiciens de la Sainte-Chapelle du Palais: Documents inédits, recueillis et annotés (Paris: Picard, 1910), Appendix I, 333, citing Th. Lhuillier, "Notes sur quelques musiciens dans la Brie," Bulletin de la Société archéologique de Seine-et-Marne, 1870, p. 3.

[2] Ibid.

of "disciples of Josquin."[3] Fétis calls Certon a pupil of Josquin, and other biographers have repeated this remark, presumably on the authority of one or the other writer.[4] But even though some of the men named by Ronsard are known to have been actual pupils of Josquin, it seems most probable that the passage in question should be taken to mean only that Certon, along with the others mentioned, followed in the tradition of the great Josquin. Stylistic evidence supports this view, since it is the works of Certon's middle period, rather than his early works, which show the greater influence of the master. The best of available evidence, therefore, would support placing Certon's birthdate at about 1510.

Biographical details assembled from the French national archives, chiefly by Michel Brenet[5] and Francois Lesure,[6] provide some information concerning Certon's life as it survives in the records of official proceedings. Certon was installed as clericus matutinorum at the Paris Cathedral of Notre Dame on the 29th of October, 1529.[7] Less than three years later he was summoned to the Sainte-Chapelle where he remained for the rest of his life.[8] He first appears in the

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[3]The phrase, found in Ronsard's preface to his Livre de Meslanges of 1560, reads: "...Josquin des Prez, Hennuyer de nation et ses disciples Mouton, Vuillard, Richaffort, Janequin, Maillard, Claudin, Moulu, Jaquet, Certon, Arcadet." Oeuvres Complètes de P. de Ronsard, Paul Laumonier (ed.), (Paris: Librarie Alphonse Lemerre, 1914-19), VII, 20.

[4]F. J. Fétis, Biographie universelle (8 vols., 2 suppl. vols.; Paris: Firmin-Didot, 1860-80), II.

[5]Brenet, op. cit.

[6]F. Lesure, "Certon," Musik in Geschichte und Gegenwart (Kassel: Bärenreiter Verlag, 1949-), II (1952), 975-81.

[7]Ibid.

[8]Concerning the organization of the Sainte-Chapelle in Certon's time, see Brenet, op. cit., 95-6.

records of the Sainte-Chapelle on the 8th of May, 1532, in a note indicating his room assignment and position. "La chambre que tenait Candel est donnée a Certon 'clerc sous la prébende de M. de Colligny.'"[9] Certon must have been made maître des enfants de choeur sometime before 1542, for he uses this title for the first time on the title page of his second book of motets, which was published in that year. Becoming a chapelain perpétuel in 1548, Certon remained master of the choirboys at the Sainte-Chapelle until his death on February 23, 1572.[10]

Of Certon the man, what can be known must be adduced. During his first year at Notre Dame in Paris, Certon's misbehavior at least twice became the subject of official attention. On one occasion, Certon, with some others, received a reprimand for excessively high spirits while in procession.[11] Later in the same year, Certon was reported to have been playing ball in front of the cathedral instead of taking part in the service, and on this occasion it was duly noted that he escaped imprisonment only because of his youth.[12]

Certon was probably little more than twenty years old when he became a clerc at the Sainte-Chapelle du Palais. In this year, Rabelais paid his first visit to Paris--the visit that was later enlarged and brought to life in such grand detail in the second book of Gargantua and Pantagruel. Certon's

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[9] Arch. Nat. LL 625, f. 125 v°, cited by Brenet, op. cit.,87

[10] The official note reads, "Du 23e février 1572. Mre Pierre Certon, chapelain perpétuel et Me des enfans en musicque, et Mre Jehan Barbachon, trespasserent entre 7 et 8 heures du matin, desquelz Dieu ayt les ames." Brenet, op. cit., 121-22.

[11] Lesure, "Certon," col. 975. [12] Ibid.

obvious delight and skill in setting ribald texts undoubtedly made him a popular figure with the Parisian advocates of rough good humor. On this basis, and the not unusual but thoroughly affirmative evidence of high spirits at Notre Dame a few years earlier, it may be conjectured that the young Certon had much in common with Panurge, the Parisian of Rabelais. Certon probably knew well the Paris that interested Rabelais.[13]

Certon's music is, in fact, deeply rooted in Parisian life. His artless chansons have the strength of street songs. While his contemporaries Janequin and Sermisy both travelled to foreign countries, and spent perhaps more time at Fontainebleau than in Paris,[14] Certon probably never left France, and only rarely left the city.[15] The official records note an occasional trip "aux champs" (with pay) for the purpose of recruiting new talent for the boys choir. Sometimes, also, the master of the choirboys had to take his charges out of the

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[13]Eitner has noted that in an Attaignant collection of 1543, a group of chansons by Certon are credited to Panurge. "Zu bemerken wäre noch, dass sich in dem Samlwk. 1543g im Index bei den Chansons von Certon nicht sein Name, sondern nur das Wort 'Panurge' befindet." Eitner adds, "Was das heissen soll bedarf noch der Erklärung." Quellen-Lexikon, II, 394.

[14]After 1533, Sermisy was a member of both the royal chapel, at Fontainebleau, and the Sainte-Chapelle, at Paris; but he came to reside at the latter only in later years. See Brenet, op. cit., 107.

[15]Regarding the ultra-Parisian and popular aspect of Certon's music, Professor Ross Lee Finney has called my attention to the provocative resemblances between the personality and art of Certon and that of Francois Villon (whose poetry was championed in Certon's time by Clément Marot). Certon and Villon are both lusty Parisians, and both were immensely popular in their times. Further investigation of this thoroughly Parisian line, including a study also of Certon's secular works, should certainly lead to highly interesting and valuable results. The popular and unlearned nature of Certon's art in relation to that of his major contemporaries in the field of sacred music, Sermisy and Goudimel, is discussed in Chapter VI.

city to avoid the worst outbreaks of the plague. But these are minor interludes in a life which centered in the city itself.

Certon's associates at the Sainte-Chapelle included some of the finest musicians in France; with him at one time were the singer Guillaume Belin, the organist Noël Cybot, and most illustrious of all, Claudin de Sermisy. In 1542, shortly after Certon became master of the choirboys, he dedicated his second book of motets to Claudin.[16] On Claudin's death, in 1562, Certon composed a moving Déploration, which was later included in the large Certon Meslanges published by Duchemin.[17] Other musicians were attached directly to the royal household. Janequin held positions as singer and, later, composer to the king. Thomas Champion was the court organist; Albert da Rippe and Guillaume Morlaye were the leading lutenists. Certon was a close friend of the publisher Attaingnant and his family, and he acted as godfather to one of Attaingnant's grandchildren.[18]

B. Works

Certon wrote both sacred and secular music in large quantities. Francois Lesure estimates that Certon is undoubtedly the most prolific French composer of the sixteenth century.[19] An estimated 300 chansons, numerous chansons spirituelles and psalm settings, some fifty motets and miscellaneous

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[16]See Appendix B. [17]See below, p. 137, n. 9.

[18]F. Lesure, "P. Attaingnant: Notes et documents," Musica Disciplina, III, 36.

[19]F. Lesure, "Certon," Musik in Geschichte und Gegenwart, II, 979.

pieces, one Magnificat, six separate Mass movements, and eight complete Masses which remain today constitute only a part of his total output. Among the works of Certon which are known to have disappeared is an entire volume of motets which, presumably, preceded the publication of a Volume II, in 1542. Another motet book no longer extant is the Certon volume which is said to have been included in the 1555 Le Roy and Ballard series.[20] The volumes devoted to Cadeac, Josquin, Maillard, Mouton, Sermisy, and Richafort exist; but no copies of the Certon, Arcadelt, Goudimel, and Pagnier volumes of this series are known. A book of psalm settings by Certon survives only in a version arranged for lute by Guillaume Morlaye.

Certon's first chansons were printed in 1533, and from that year on, they were published regularly throughout his lifetime, appearing in greatest numbers in the 1540's and 1550's.[21]

This study of Certon's liturgical music includes all of the sacred works composed to Latin texts. The vernacular psalm settings and chansons spirituelles, when not published independently, were customarily included in chanson collections, rather than with the liturgical music.

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[20] J. A. Stellfeld, "Het muziekhistorisch belang der catalogi en inventarissen van het Plantinsch archief," Vlaamsch Jaarboek voor Muziekgeschiednis, 1940-41, 25; and, F. Lesure and G. Thibault, Bibliographie des éditions d'Adrien Le Roy et Robert Ballard (Paris: Heugel et cie., 1955), p. 21.

[21] Monroe Levin announced the beginning of a complete study of Certon's chansons in 1952.

Certon's works may be conveniently grouped in three periods. The first period, from 1533 to 1549, includes the early works which established the composer's reputation in France and Italy. The liturgical works of this period include thirty motets and two Masses in first editions.[22] A middle period, the 1550's, differs chiefly in the increased attention devoted to Mass composition. In this period, also, Certon's music began to be published in the Low Countries. Five Masses, three single Mass movements, and nine motets survive in first editions. In the late period, from 1560 to 1572, the motet form was largely replaced by the chanson spirituelle. The liturgical works include one Mass and two motets in first editions. The various reprints of these works can be seen below.

The following is a list of the extant Latin text compositions of Certon, given in order of the dates of the publications in which they appeared:

1. Liber septimus XXIIII modulos (Paris: Attaingnant, 1534).

1 motet	O Adonai	a 5

2. Primo Libro Motetti del frutto (Venice: A. Gardane, 1539).

1 motet	Sub tuum praesidium	a 4

3. Missarum musicalium L. III (Paris: Attaingnant, 1540).

2 Masses	Dulcis amica Ave sanctissima	a 4

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[22] Though Peter Wagner mentions Certon Masses dating from 1534, no Masses from this date have been located (but see below, p. 41, n. 1); Geschichte der Messe, p. 245.

2 motets	Dulcis amica	a 3
	Ave sanctissima	a 3
(extra items)	Asperges me	a 4
	O salutaris hostia	a 4
	Responses before the Preface	a 4

4. P. Certon institutoris symphoniacorum puerorum Sancti sacelli parisiensis recens modulorum editio L. II (Paris: Attaingnant, 1542).

24 motets	Pater noster (Ave Maria)[23]	a 6
	Inviolata integra	a 6
	Regina caeli	a 6
	Ave virgo gloriosa	a 6
	Angelus Domini	a 5
	Deus in nomine (Adjuva)	a 5
	Domine non secundum	a 5
	Non conturbetur	a 5
	Peccata mea	a 5
	Quam dilecta	a 5
	Ascendo ad Patrem	a 4
	Caecilia virgo	a 4
	Cantantibus organis	a 4
	Cum sublevasset	a 4
	Jerusalem cito veniet	a 4
	Laus et perennis	a 4
	Tanto tempore	a 4
	Tulerunt Dominum meum	a 4
	Verbum iniquum	a 4
	Ave Maria	a 3
	Ecce Dominus	a 3
	Ecce Maria	a 3
	Laus Deo	a 3
	Sancta Maria	a 3

5. Cristophori Morales hyspalensis Missarum quinque L. II (Venice: A. Gardane, 1544).

1 Mass	Ave sanctissima (same as #3)	a 4

6. Cipriani musici eccelentissimi cum quibusdam aliis doctis authoribus motectorum L. I (Venice: A. Gardane, 1544).

1 motet	Diligebat (Sancte Joannes)	a 5

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[23]The second text of a bi-textual motet is given in parentheses.

7. Excelentiss. autorum diverse modulationes que sub titulo Fructus L. I (Venice: A. Gardane, 1549).

1 motet	Sub tuum praesidium (same as #2)	a 4

8. Liber primus sexdecim musicales modulos (Paris: Le Roy et Ballard, 1552).

6 motets	Regina caeli	a 6
	Adorna thalamum	a 5
	O crux splendidior	a 5
	Vidi turbam	a 5
	Ave regina caelorum	a 4
	Regina caeli	a 4

9. Liber primus sex missas continens (Paris: Le Roy et Ballard, 1553).

1 Mass	Sus le pont d'Avignon	a 4

10. Liber octavus ecclesiasticarum cantionum (Antwerp: Susato, 1553).

1 motet	Deus in nomine (Adjuva) (same as #4)	a 5

11. Tomus secundus psalmorum selectorum (Nuremberg: Montanus und Neuber, 1553).

1 motet	Quam dilecta (same as # 4)	a 5

12. Il primo libro a due voci de diversi autori (Venice: A. Gardane, 1553).

6 Mass movements	Agnus Dei (from Missa Ave sanctissima, #3 and #5)	a 2
	Pleni sunt (from Missa Ave sanctissima, #3 and #5)	a 2
	Crucifixus (from Missa Ave sanctissima, #3 and #5)	a 2
	Agnus Dei	a 2
	Pleni sunt	a 2
	Crucifixus	a 2

13. Missae duodecim (Paris: Duchemin, 1544).

1 Mass	Regnum mundi	a 4

14. Moduli undecim festorum (Paris: Duchemin, 1554).

2 motets	Ecce ego Johannes	a 5
	Homo quidam	a 5

15. Sacrarum cantionum L. III (Antwerp: Waelrant, 1555).

1 motet	Domine si Tu es	a 5

16. Liber septimus cantionum sacrarum (Louvain: Phalèse, 1555).

1 motet	Quam dilecta (same as #4 and #11)	a 5

17. Canticum Beatae Mariae Virginis (Paris: Le Roy et Ballard, 1557).

1 Magnificat	Magnificat in septimi toni	a 4

18. Missae tres Petro Certon pueris symphoniacis sancti sacelli parisiensis auctore (Paris: Le Roy et Ballard, 1558).

3 Masses	Sus le pont d'Avignon (same as #9)	a 4
	Regnum mundi (same as #13)	a 4
	Adjuva me	a 4

19. Missa ad imitationem (Le temps qui court) auctore Petro Certon (Paris: Le Roy et Ballard, 1558).

1 Mass	Le temps qui court	a 4

20. Missa pro defunctis auctore Petro Certon (Paris: Le Roy et Ballard, 1558).

1 Mass	Pro defunctis	a 4

21. Novum et insigne opus musicum (Nuremberg: Montanus und Neuber, 1558).

1 motet	Jesu Christe Fili Dei	a 6

22. Variarum linguarum tricinia tom. PI (Nuremberg: Montanus und Neuber, 1560).

2 motets	Ave Maria (same as #4)	a 3
	Ecce Dominus (same as #4)	

23. Octo Cantica Divae Mariae Virginis (Paris: Le Roy et Ballard, 1564).

1 psalm	In exitu Israel	a 4

24. Modulorum ternis vocibus...Volumen primum (Paris: Le Roy et Ballard, 1565).

2 motets	Ecce Dominus (same as #4 and #22)	a 3
	Ecce Maria (same as #4)	a 3

25. Modulorum ternis vocibus...Volumen secundum (Paris: Le Roy et Ballard, 1565).

3 motets	Da pacem	a 3
	Laus Deo (same as #4)	a 3
	Sancta Maria (same as #4)	a 3

26. Missa cum quatuor v. ad imitationem moduli Christus resurgens (Paris: Duchemin, 1568).

1 Mass	Christus resurgens	a 4

27. Selectissimarum cantionum sacrarum...Liber tertius (Louvain: Phalèse, 1569).

1 motet	Ecce Maria (same as #4 and #24)	a 3

CHAPTER III

STYLE

A. Introduction

During the second quarter of the sixteenth century, the light new style cultivated in the chanson began to appear also in French liturgical music. Certon's sacred style in general is characterized by his bold and freely experimental combination of secular styles and the traditional procedures of church music. In certain respects, however, Certon was conservative. Moreover, his sacred music exhibits a very wide range of style.

Conservative aspects of Certon's sacred style.--The chanson style in evidence in Certon's liturgical music is in general not that of his own chansons; it is, rather, the more established secular style of the generation of Claudin and Janequin.[1] In the early works, some aspects of the earlier polyphonic chanson style also appear. Certon is conservative also in that, in basic outline, the bulk of his sacred music is modelled on that of the Josquin tradition.[2]

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[1]Certon was younger than Janequin and Sermisy by perhaps fifteen or twenty years. Certon's most characteristic chanson style was as radical in its way as was that initiated by Sermisy some years before. The most specific antecedents of Sermisy's secular style are found in the popular Italian frottola. Certon's style is related in much the same way, though perhaps even more closely, to the Parisian popular art of his day. See Francois Lesure, "La chanson francaise au XVIe siècle," Encyclopédie de la Pleiade IX, Histoire de la musique (Paris: Librarie Gallimard, 1960), I, 1052-58). See also below, p. 138.

[2]One exception is the curiously personal Missa Dulcis amica.

Certon was less adventurous in his Masses than in his motets. Though it was in the Mass that the influence of the Parisian chanson was most definitive, Certon used, with little modification, a style of Mass composition which had been well established by others. Established procedures were starting points also for the motets, but in these works Certon was more freely experimental. Foreign influences and new techniques appear first in the motets, and only later in the Mass.

Wide range of style.--The Mass and motet types used by Certon are standard in the period. Within these types, however, Certon undoubtedly wrote in a wider variety of styles than any other French composer of his time. His most brilliant works are highly ornate and complex six-part motets. There are also utterly simple harmonized plainsong settings. Some motets are dance-like chansons of praise. The less predictable character of Certon's sacred music probably derives in part from the boldness and irreverence of his musical personality; it may reflect also a lack of traditional early training. The music of Certon has about it an unschooled quality well into the composer's mature years.[3]

Another aspect of Certon's stylistic range is more apparent if secular works are taken into consideration.

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[3]The ineptnesses of Certon's first motets strongly suggest that his musical background did not include years spent under an established master (see p. 86f.). Certon's chansons of the same years, though simpler in style, are far from inept. It may well have been the apparently immediate popularity of Certon's chansons which won right of publication for these first liturgical works.

Certon's most popular secular music is well on the vulgar side of Claudin's popular chanson style; and at the other extreme, some of Certon's most solemn liturgical works appear stiffly formal by comparison with Claudin's consistently supple polyphony. At times there is a ruder character, and at other times, a more intimate quality in Certon's music.

A concept of simple utility apparently restricts Certon's style in some of his liturgical music.[4] Some of these works are so thin as to be almost totally lacking in musical substance.[5] This restriction, however, is only one component of the light French style as a whole. Among Certon's works, it is primarily the parody Mass of his middle period which represents this stylistic extreme.

Evolution of style within three periods.--An analysis of the evolution of Certon's liturgical style must be interpreted in light of the fact that about seven-eighths of the pertinent surviving music derives from two short periods of publication: 1540-42 and 1552-58. The works published within these two spans represent Certon's early and middle styles,

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[4]Unambitious settings of the Mass text seem to have been accepted simply for their usefulness. Brevity, and possibly--in the case of some chanson-based works--their value as diversions for musicians and listeners, seem to have weighed heavily in their favor.

[5]That musical thinness has been among the most publicized aspects of French liturgical music of Certon's period is undoubtedly related to the fact that more Masses than motets have been studied, and are available in modern editions. Thinness, when present, is found almost exclusively in the Mass settings of the period.

respectively.[6] Two motets were published before the first span mentioned, and a few works, transitional in character, appeared in the years between the first and second spans. The liturgical music of Certon's third period (1560-1672) is represented principally by a single Mass, Christus resurgens, which is, however, a substantial one. During the later years the motet form was largely abandoned in favor of the chanson spirituelle. The concentration of sacred music in the two earlier periods suggests that Certon's predominant interest, with that of his public, alternated between sacred and secular music.[7]

Certon's sacred works of the period 1540-42 are his most original and personal ones. Most of these works display an abundant creative energy, and a relatively limited interest in strict contrapuntal means. The influence of the chanson is evident in both Masses and motets. One Mass, Dulcis amica, has a unique song-like cantus firmus throughout. But the composer's infatuation with brilliant chanson techniques and sonorites is indulged above all in his motets.

Middle period compositions are decidedly more economical and settled in style. The Masses continue to show the influence of the chanson, mostly in an unoriginal way. The influence of the chanson in the motets of this period is sub-

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[6] The individual works from each period have been cited in chapter II above, pp. 10-14.

[7] Recovery of lost volumes would place another entire volume of motets in each of these periods. See above p. 9. Certon refers to one such period in his 1555 Dedication to Diane de Poitiers, see Appendix C.

merged. The Netherlandish-Italian tradition and, in particular, the madrigal exerts a strong new influence on the motets of the 1550's.[8]

In the latest period, developments from the preceding period motets appear in the single Mass, where they are carried further. The difference between this late work and the aesthetically less ambitious parody Masses of the second period is clear. Greater consideration is given to the harmonious proportions of the work as a whole. Details still reflect much of the former musical personality of Certon.

The evolution of Certon's sacred style is evident especially in the disappearance of distinctive aspects of his early style, under the continuing influence of the chanson and new influences from foreign styles. His vast experience as a composer and the strength of his musical impulse are evident in the nature of the effect of foreign styles on his own. A few works seem to represent attempts at specific emulation; immediately succeeding works, however, show not only a thorough assimilation of the foreign style, but a reinflection of that style by a reassertion of the composer's own musical personality.

B. Form and texture

Terminology.--Standard references to forms and structural principles of sixteenth-century liturgical music are by no means uniformly indicative of total shape. A wide

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[8]Foreign influences are discussed in connection with analyses of individual motets in chapter V. See especially the discussions of the later motets for five voices.

latitude of reference is indicated in the commonly used terms technique, procedure, style, type, design, and form. Reserving style and form for general references, and considering techniques and procedure as roughly equivalent designations, three more specific categories remain: technique (or procedure), type, and design.

The first category, technique, refers to compositional approach or method, which may involve the use of a cantus firmus, or paraphrase, or parody (which are discussed below).

The second category, type, usually has reference to a distinctive character of text and music. Applied to text, type refers to function, and sometimes specific structure as well.[9] Applied to music, type refers to the kinds of music which have come to be associated with certain text types. In the case of texts which are distinctively structured, a reference to the musical type will have a structural connotation as well.

The third category, design, refers specifically to musical structure in the limited sense of pattern, as, for example, a-b-a or a-b-c-b. Some musical designs were originally associated with a distinctively structured text-type, such as the last mentioned (a-b-c-b), for example, with the responsory plainsong form. Other details of musical design derive from the chanson, especially from its typical repetition of outer phrases. Designation of overall design is

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[9] See Oliver Strunk, "Some Motet-Types of the 16th Century," Papers read at the International Congress of Musicology, New York, 1939 (1944), 155-160.

superfluous except to indicate a musical structure imposed on a free text-type, or a structure which is independent of the text-type.

The influence of text on form.--The influence of text on musical form is two-fold, stemming both from an accumulated tradition of association, and from the composer's more immediate interpretation of the character and structure of a given text. Certon's most characteristic departures from tradition are those in which a salient text aspect is strengthened by the total impact of an independent musical form inspired by it. Several examples of effect of text on overall design are discussed in Chapter IV.[10]

Inherent formal tendencies.--Two qualities are fixed in Certon's essential musical character: an innate Renaissance respect for the balances of the arch form; and a predilection for autonomous form.

The outer balances of an arch form are often established by the use of ascending opening themes against descending closing themes. Even more often the direction of passage-work is similarly reversed in outer sections. Sometimes similar material appears more extensively in corresponding sections as, for example, in the first and sixth, and second fifth sections of a six section movement. Motivic association of this kind is usually left incomplete in inner sections. Two partes of a motet are frequently unified by the appearance

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[10]See, for example, Regina caeli (1542) p. 80, and Non conturbetur p. 89; or, on a larger scale, the Requiem Mass, p. 60.

of a late theme from the first pars as an early theme in the second. The center of an arch form is often established by the position of the most brilliant or the most moving music in the center, rather than at the end of a work.[11] In the motets, almost all of which are in two partes, it may be the closing section of the first pars rather than that of the last which presents the climactic music.

Certon's predilection for autonomous form is strongly evident in some of the plainsong-based works. In such works, a plainsong source is usually reflected clearly in textural details. The total shape of the new work, however, may exhibit a radical reshaping of the proportions of the plainsong to accord with an independent expressive plan. This aspect of Certon's sense of form is thrown into relief by the opposite tendency, more typical of some of the Netherlandish composers, to reflect the plainsong more faithfully in large form, but to paraphrase more freely in detail.[12] A tendency toward autonomous form is often apparent, on a smaller scale, in the use of repetition in some of the lighter motets.

Principal compositional techniques in Masses and motets.--The three main compositional techniques of sixteenth-century liturgical music are cantus firmus, paraphrase, and parody. The three terms do not refer to operations that are

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[11] See, for example, Inviolata integra, Vol. II, 165; and Deus in nomine Tuo, Vol. II, 201.

[12] Several Regina caeli settings (by Willaert and van Cleve) are compared with Certon's settings below, p. 80f.

equally specific; nor do the techniques involved affect a composition with the same degree of obviousness. A paraphrase, for example, may pass unrecognized, but a cantus firmus rarely does. All three terms refer to highly developed techniques of constructing new music on pre-existent materials.

The oldest technique, cantus-firmus, involves the use of a highly recognizable core in relation to which surrounding polyphony is heard. In early practice, both familiarity of the pre-existent material and long note-values assisted the recognition of the core, which was usually maintained in the tenor voice throughout. Eventually, the effect of a cantus firmus passing from voice to voice was found to provide sufficient structural force, along with a useful increase in variety. Certon uses long-note cantus firmi in several of the five- and six-part motets, and in one Mass. In the Mass only, the cantus firmus alternates between the soprano and tenor parts.

Paraphrase began with the introduction of a few foreign notes into cantus-firmus segments, either for contrapuntal purposes or for the sake of ornamentation. A cantus firmus could then be termed a paraphrase rather than a literal version of a pre-existent melody. With the increasing development of harmonic clarity and the coincident power of phrase delineation, the structural cantus firmus became superfluous. As paraphrase technique became more sophisticated, the recognizability of the inner core diminished because of decreased

rhythmic differentiation. Structural weight shifted from the cantus firmus to the paraphrase, which by pervading imitation came to permeate an entire composition. A typical composition employing the fully developed paraphrase technique could be composed of a continuous series of phrases in imitation, each imitation-point being a paraphrase of a corresponding segment of a model. Though variously modified by other formal and stylistic considerations, Certon's paraphrase is basically of this type, which was brought to perfection by Josquin and his generation. Certon's typical paraphrase is economical, often involving reduction rather than elaboration. Frequently, the plainsong source is abandoned after an initial identification is made.

Parody is broader in scope than either of the preceding techniques. A parody is, in effect, a stylized paraphrase of an entire composition. Certon's models were chansons or, more often, motets. Though some parody technique can be seen in Josquin's Masses, it was brought to its fullest development in succeeding generations. Parody came to have its own traditional procedures, and these were generally respected by Certon. The opening phrase of a model is used repeatedly to begin major sections of the larger work, in a manner similar to the use of a head-motive by earlier composers. The original pattern of voice entries and essential harmonic progressions are customarily maintained at the beginning of a parody. Internal references to the model may be juxtaposed freely, sometimes in an order completely foreign to the model. Closing

sections of the parody usually return to a form closer to the original.

Cantus-firmus, paraphrase, and parody are thus not mutually exclusive techniques, though they were brought to perfection successively. The sixteenth-century composer could draw on one, two, or all three in a single work. Not the least effective nor unusual practice in liturgical composition was the deliberate use of archaism for the sake of greater solemnity.

At various times with each of the techniques, composers sought varying degrees of identification with their models. Disclosure of the identity of the basic materials in more sophisticated paraphrases and parodies seems sometimes a matter of secondary concern to the composer. Parisian composers at mid-century, however, usually sought to establish an unequivocal relation between Mass and model. They used liberal, and often literal quotation of the principal music of the model at crucial points of the Mass.

Certon's motet types.--Certon's motets include sequence, responsory, antiphon, psalm, and hymn settings, most of which are plainsong paraphrases.[13] The distinctive double versicles of the sequence often produce, in a polyphonic setting, what have been called "variation-chain" settings.[14] Certon's responsory motet is also a very distinct type because of identical text and music in its second and fourth

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[13]The individual settings are listed by type in Table 2.

[14]Strunk, op. cit., 156.

sections (thus designated, a-B-c-B). His typical full-scale responsory setting is in two partes, each of which concludes with the repeated section. Certon also composed a number of responsory settings in one pars in which the repeated sections are continuously woven into the general texture. Codettas are sometimes used in connection with this shorter form. The remaining motet types do not have prescribed musical designs, although they differ from each in character. Many of Certon's antiphon settings are as grand in scale as his sequence and responsory settings.[15] Psalm settings generally are saturated with the character of the Gregorian psalm-tones. The familiar character and metrical texts of hymns are often reflected in a musical setting that is intimate in character and symmetrical in proportions.

The overwhelming majority of Certon's motets are settings of responsories and antiphons. There is only one sequence setting, which is a variation-chain. The variation principle contributes also to many more or less independent musical forms. There are also some settings of Biblical texts which are free in design.

Texture.-- The basic texture of Certon's liturgical music is a lightly imitative polyphony. Only a few short works are chordally conceived.[16] The primary introduction

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[15] The antiphon was traditionally one of the smaller texts of the Office, in contrast to the responsory and the sequence, which were the larger free texts of the Office and Mass, respectively.

[16] The predominantly chordal works include two motets, a psalm setting, and two short pieces appended to the Mass collection of 1540.

of voices is in imitation in all but one of Certon's nearly fifty motets. In general, the segment that is strictly imitated is short--usually just covering the entrance of the next voice--and the continuation in each voice is only loosely imitative.

Certon's liturgical music is composed for combinations of from two to six voices. His most rigidly formal compositions are those for six or for two voices. In these works, imitative polyphony is most strictly maintained throughout. The least formal music is that composed for four parts; imitative polyphony remains the basic texture, but chordal passages and other textural contrasts continually vary the series of imitation-points. Certon's music for five or for three voices represents a middle ground; it is less familiar, and generally more substantial than the four-part music, but less rigidly stylized than the music for six or two voices.

Textural contrasts.--Chordal passages, sections for reduced or increased number of voices, and paired-imitation provide principal contrasts to the prevailing textures. Chordal passages are frequent in the Masses. Only one of the parody Masses begins chordally, however. Chordal passages in the motets are frequent only in those for four voices. Most of these motets have short internal chordal phrases, usually in the second pars. Sections for reduced numbers of voices are standard features of the Masses, as may be seen in the charts of the next chapter. Two-part writing makes up from roughly twenty to, in one instance, nearly fifty percent

of the total length of Certon's Mass settings.[17] Short duos and trios continually interpolate in sections composed for a larger number of voices. But only one of Certon's motets has an entire section for a reduced number of voices, and this section is the second *pars* of the only motet in three *partes*. Reduction in voice-parts is accompanied by a change in character, tending toward more elaborate figuration. A part is added in most of the final Mass movements, and in the Magnificat. Here the character becomes more stately.

Certon uses two types of voice-pairing. Both involve the opposition of pairs within an imitative context. One type, however, is monothematic; the other is bithematic.[18] Since the two voices of bithematic pairs can begin simultaneously, such pairs retain their contrast value at very close intervals, which undoubtedly contributed to the popularity of this procedure with the chanson-Mass composers. Strongest textural contrasts are achieved by successive pairs alternately high and low. Short duos and trios also frequently vary the general texture within sections.

Another textural variation is less strongly contrasting, but distinctive. An open lattice-work texture is produced by very short motives, often in bithematic pairs, followed by

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[17] These figures include the two-part writing within larger sections as well as the duo sections proper. The extreme figure applies to the *Missa Adjuva me* of 1558.

[18] In the monothematic type, a first voice is imitated at a close interval by its companion voice; the pair is then imitated at a longer interval by a succeeding pair. Bithematic pairs present a theme and a countertheme, often simultaneously. The pair is imitated as a unit.

rests in each voice. Typically, the first and third, and the second and fourth voices are combined, rather than the high and low duos as in close paired-imitation. The lattice-work texture is highly characteristic of the chanson. It is found mostly in the four-part music, but adaptations appear in all the liturgical works.

Evolution of texture in the sacred music.--Two related aspects of style which strongly affect texture are highly characteristic of Certon's early sacred music. Both aspects tend to disappear in the middle and late music.

In the early works, a large share of the polyphony consists of unessential thematic material, comprising free counterpoint and ornamental passage-work. Sixteenth-century liturgical music in general is loosely imitative after the presentation of a strict point. The continuation, however, is usually fairly homogeneous in character.

Certon's free counterpoint often becomes highly idiomatic in each voice, and this presents a second distinctive aspect of the early works. Idiomatic writing for the voices brings great brilliance and clarity to each part. Primarily, the voice parts present the imitation-point proper, but each tends to assume a distinctive character soon thereafter. The bass line often functions as a harmonic bass, using frequent leaps in quasi-chordal syllabic writing. The contratenor also tends to deviate from the character of the other voices, usually contributing brilliant ornamentation. Though many soprano parts, especially in duos, are intricately written,

idiomatic writing for this part includes frequent song-like passages. The isolation of the soprano voice high above the lower three often appears as a textural variation both in short and longer passages. The tenor is the most consistent part. It is closer in character to the soprano than to either of the others.

C. Technical Features

Melody.--Certon's typical melodic statement is direct. Whether a theme is short or long, ornamented or plain, its contour is apt to be more clearly described by straight lines than by rounded ones. For example, a motive like 2-1-4-3 (using numbers to refer to scale steps) is conspicuous by its relative infrequency.

The early sacred music reveals two main types of essential thematic material. One type, generally reflecting the contours of plainsong, has a high percentage of stepwise movement, and a fairly restricted ambitus. The other type, more closely related to chanson melody, is more angular. Mixtures of leaps and stepwise movement produce highly characteristic, lightly rhythmic lines. Both types of essential material are concise, but both are commonly extended with unessential material to achieve a longer line. Free counterpoint and ornamental passage-work in the early music reflect both plainsong and chanson sources.

Fluid, quasi-instrumental melismas on the final syllable of text phrases are prominent in Certon's early music.

Unequivocal instances in the original editions, indicated by careful text underlay, are sufficiently numerous to indicate that the use of end-melisma is a basic part of Certon's musical concept.[19] Certon returns to this distinctive use of vocalized sound in the late Mass.

An increasing economy and precision of text setting is the most striking stylistic development in the middle period motets. Themes tend to be constructed so that each syllable has its own note, the last syllable of text coinciding with the last note of the theme. Melodic construction is more tightly knit, and in extreme instances consists almost entirely of essential material. The influence of the madrigal and the experience of the chanson composer are evident both in melodic contour and text adaptation.

Longer, more flowing lines reappear in the late period. These lines differ from those of the early style in that the distinction between essential and unessential thematic material has almost disappeared. Melodic lines tend to be integrated and homogeneous in character.

Canon plays relatively little part in Certon's early liturgical music. Two voices maintain a strict canon throughout in three of the six-part motets, but these canons are of the simplest sort. In general, strict imitation is maintained longest in three-part music. More contrapuntal skill is evident in later works. In the later Mass, conclusions of sections in pure canon, after several loosely imitative phrases,

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[19]See below, p. 131, and the plates of Volume II.

are impressive compared with the earlier limited use of canonic writing.[20]

Only certain elements of Certon's unique melodic skill as a chanson composer emerge in his sacred music. Much of his chanson style derives from its intimate connection with the French language; subtleties and natural rhythms seem to spring directly to music. Latin was clearly not alive in the same way for him. The freshness and directness of Certon's early chanson melodies are also related to the relatively little formula in the melodic lines. Certon's liturgical music, modeled more on earlier chanson styles than on his own, includes a consistently higher proportion of melodic cliché--especially ornamental suspensions of the stylized cadence of the period.

Rhythm and meter.--Forthright rhythms go hand in hand with Certon's direct melodic style. Three traits in particular characterize Certon's early rhythmic style: a relatively high proportion of successive notes of the same duration; a relatively low proportion of dotted note-values; and a quality of boldness and zest, produced by frequent groups of short notes beginning on strong beats. The latter are particularly emphatic when they follow a relatively long note.

In Certon's middle period works, where Italian influence is strong, dotted values become more frequent. Ornamental bursts of short notes almost disappear; instead, short

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[20]See, for example, Christe eleison, Vol. II, 3-4.

note-values tend to be more evenly distributed throughout, typically in short groups of two or three.

In the late period, when longer groups of short notes do reappear, they mark an expansion in principle of the integrated shorter groups of the middle period, rather than a return to the ornamental melismas of the earlier style. This development is discussed in greater detail in connection with the later five-voice motets in Chapter IV.

Few triple meter sections are found in Certon's sacred music. These occur in the Hosanna sections of some Masses, and occasionally in the second partes of five- and six-part motets. Individual lines frequently develop an autonomous metric sense which may contribute to a vividly complex general rhythm.[21] Or, the total rhythm may be markedly metric, often producing a kind of marching rhythm.[22]

Harmony.--Certon's harmony is clear and uninvolved. Tonal answers are used regularly in themes involving leaps of a fifth or fourth. The number of harmonies and cadence points used in any one piece is generally limited. There are some instances of richer harmonic design: in the early motet Laus et Perennis, for example, cadence points of successive phrases are arranged in a circle of fifths.[23] Significantly, this motet is the single quasi-chordal piece among the twenty-four motets of 1542.

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[21]See, for example, the motet Non conturbetur, Vol. II, 222.

[22]An example of a powerful marching rhythm can be seen in the Credo of the Missa Christus resurgens, Vol. II, 14.

[23]Vol. II, 271.

A flat, two-dimensional harmonic impression characterizes some of Certon's early music. Some of the most formal, multi-voiced motets create an impression of large friezes in sound--their low harmonic relief effected especially by incessant returns to tonic harmony.[24]

A more complete harmonic dimension is operative in the later motets, but Certon's harmony is always distinctively French in its lightness and clarity.

Throughout his life, Certon enjoyed the sound of the open fifth. Long after its use had ceased to be a convention at cadences, he continued to use the fifth for his own purposes: since his harmonic palette was light by comparison with the competing Italian music after 1550, Certon achieved greater harmonic contrasts by the strategic use of open fifths.[25] Thus he met new demands without distortion of his own concepts.

Extended harmonic sequences are not frequent in Certon's sacred music, but they are often very effective when they do occur.[26] Shorter passages involving sequential harmonies are more common.[27]

Cadence.--Certon's principal cadences are established by progression from a chord on the fifth above or the fifth below. Authentic and plagal cadences are about equally fre-

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[24]See the discussion of Regina caeli (1542), p. 80.

[25]See the discussion of Domine si Tu es, p. 102.

[26]See the conclusion of pars I of Deus in nomine, Vol. II, 210-11, m. 89f.; also, that of the Requiem Mass Gradual, Vol. II, 94, m. 55f.

[27]See the opening sequential progressions in the Pater noster, Vol. II, 183.

quent in the early music, the plagal serving as the more solemn cadence. Regardless of mode, the final plagal cadence is used almost exclusively in the five- and six-part music; whereas the more familiar four-part music commonly uses the authentic cadence. When the final cadence is plagal, an authentic cadence usually precedes the tonic organ-point which typically appears a few measures before the final cadence itself.

Characteristic cadence ornamentation, which often becomes flamboyant in the early sacred music, includes both precadence suspensions and postcadence melismas, in one or more voices.

The more intimate scale of the middle period Masses and of some of the motets is reflected in the span of the final chord, which is usually a single octave in these works, as compared with two octaves and more, in the more solemn music.

With respect to the use of a third in the final chord, Certon's cadence practice remained fairly constant. A third appears in roughly two out of three final chords ending major sections (the _partes_ of motets, or the two to six sections of Mass movements). In four-part music, three roots and either a third or a fifth is standard, in preference to the complete triad with doubled root.

Dissonance.--Certon used all of the standard dissonances of his day: passing, neighboring, and escaped tones; suspensions; appogiaturas; anticipations; and cambiatas.

Irregularities in introduction and resolution are more frequent than in the classic style of Palestrina. Occasionally, a dissonant complex is maintained through the length of a breve.[28] In rare instances, a voice may enter with a tone which is dissonant with that of another voice.[29]

Mode.--Certon's principal modes are the Ionian and the Dorian. Five Masses are in the Dorian mode, three of which are the transposed mode (that is, on "G" with one flat in the signature). The three remaining Masses, one from each period, are in the transposed Ionian mode. Of the three separate Mass movements not included in the above, two are Dorian and one is Ionian.

A more frequent choice of Ionian in motets accords with their generally less conservative nature. Thirteen motets are composed in the transposed Ionian, and two more are in the untransposed mode. Twelve motets are composed in the transposed Dorian, and four more are in the untransposed mode. There are also five motets in the Mixolydian mode, four in the Aeolian, and two in the transposed Phrygian mode.[30]

In addition to the preponderant choice of the Ionian and Dorian modes generally, the Ionian tends to absorb the Mixolydian; as does the Dorian, the Aeolian and Phrygian. The two principal modes are more divergent in character, however, than are the later major and minor modes. Certon's

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[28]See Vol. II, 84, m. 28.

[29]See Vol. II, 302, m. 172.

[30]The short extra items of the Mass collection of 1540 are not included in these figures, since they vary in mode following the plainsong.

Ionian is simple and clear, a close relative of the major mode. His Dorian is more colorful. Though root movement by fifth is also common, progressions by seconds are considerably more frequent than in the Ionian mode. The resolution of two voices into an octave on the dominant as another voice enters with the tonic produces one of the highly characteristic II-I progressions.[31] Dorian color is produced also by frequent and prominent 1-5-7-5 melodic contours. That in his earliest music Certon intended the Dorian V-I cadence without the raised leading-tone is evident in frequent doublings of this tone at cadence points.

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[31]See, for example, Vol. II, 115, m. 6.

CHAPTER IV

THE MASSES

In this chapter and the next, pertinent information is supplied for each of Certon's liturgical works, for it has been possible to include in Volume II only a quarter of the music on which this study is based. The works are treated in the order of their dates of publication. The designation of voice parts and mode is given opposite the title of each, and the separate sections are listed, with scoring and length indicated. Other information has been condensed in Tables I (The Masses) and II (The Motets). One purpose of these chapters is to provide some precise detail concerning Certon's entire liturgical output. Source material for much mid-century French sacred music is still largely unavailable.[1]

These chapters also provide the foundation for the conclusions drawn in Chapter VI. No attempt has been made to give equal consideration to the individual works. Rather, my object has been to call attention to the many, varied facets of Certon's music.

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[1] The Masses of Sermisy have been the subject of a recent study by G. G. Allaire, "The Masses of Claudin de Sermisy," (Unpublished Ph.D. dissertation, Boston University, 1960); but very few of Sermisy's motets are available in modern editions. (See Bibliography A.) The motets of Jean Maillard and Pierre Cadeac, to cite only two younger contemporaries, are similar lacunae in present knowledge of mid-century French liturgical music.

TABLE 1

MASS TYPES, SOURCES OF PRE-EXISTENT MATERIALS, AND DATES OF PUBLICATION

Title	Date	Type	Pre-existent Material
Missa Ave sanctissima	1540 1544	parody	Ave sanctissima (Certon)
Missa Dulcis amica	1540	parody cantus-firmus	Dulcis amica (Certon)
Missa Sus le pont d'Avignon	1553 1558	paraphrase	Sus le pont d'Avignon (Petrucci's Canti C et al.)
Missa Regnum mundi	1554 1558	parody	
Missa Adjuva me	1558	parody	Adjuva me (Consilium)
Missa Le temps qui court	1558	parody	Le temps qui court (Richafort)
Missa pro defunctis	1558	plainsong paraphrase	Gregorian Mass for the Dead
Missa Christus resurgens	1568	parody	Christus resurgens (Richafort)

Eight Masses and six single Mass movements by Certon survive in sixteenth-century editions. The single movements are two-voice settings of portions of the Ordinary text which were customarily composed for a reduced number of voices: Crucifixus, Pleni sunt caeli, and Agnus Dei.[1] Such settings were frequently included in motet collections for two or three voices. The single movements by Certon were included in Gardane's Il primo libro a due voci, published in 1553.[2] The eight complete Masses were each printed for the first time in Paris, by Attaingnant, Le Roy and Ballard, or Duchemin. Four of the Masses were reprinted by the same firms, or by Gardane in Venice.[3]

The publication dates of Certon's Masses span twenty-eight years, 1540-1568. There is nothing to indicate that the Masses were composed in any other order than that suggested by their publication dates. It seems plausible that the dates of publication are within a few years of the dates of composition. Stylistic analysis supports this theory, as does the evidence of Certon's close relations with his publishers.

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[1]Three of these separate Mass movements are taken from the Missa Ave sanctissima of 1540; the other three are not known from any other source. They may also have been taken from earlier works (see above, p. 10, n. 22). If so, at least two Masses are suggested by the modes of the movements.

[2]See p. 12, #12.

[3]Undoubtedly there were other reprints as well as other complete Masses, which are not known today. Since they are commonly understood, I have often omitted the qualifying phrases, "are known to have been," "of the surviving works," and so forth.

Six of Certon's eight Masses are parody Masses. The Missa pro defunctis incorporates a paraphrase of the Gregorian Mass for the Dead. The Missa Sus le pont d'Avignon paraphrases the popular fifteenth-century song. Cantus-firmus technique is combined with that of the parody in the Missa Dulcis amica. Five Masses are based on motets, and two are based on chansons. Two models are of Certon's own composition;[4] others are by composers from the immediately preceding generation, Richafort and Consilium.

The overall length of Certon's Mass settings remained fairly constant throughout his life. Two Masses, Dulcis amica and Adjuva me, are each 530 measures in total length; these are the composer's shortest Masses. A group of longer Masses includes Ave sanctissima, Regnum mundi, and Christus resurgens, one from each of the three periods. These Masses are approximately one quarter longer than those of the shorter group, varying from 663 to 678 measures.

In the discussion which follows, I have given often more attention to structure than to any other single aspect. The Missa pro defunctis, for example, is presented almost exclusively in terms of its total shape, for it is, above all, the powerful arch of the setting as a whole which sets it apart from similar setting of his contemporaries. Two early Masses, Ave sanctissima (a largely unsuccessful work) and Dulcis amica, and the late Mass Christus resurgens are treated at greater length as examples of Certon's parody technique.

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[4]Certon contributed little, however, to the motet Dulcis amica, see p. 50, n. 10.

No. 1 Missa Ave sanctissima[5] (SATB : Dorian)

Kyrie		
Kyrie eleison	SATB	18
Christe eleison	SATB	20
Kyrie eleison	SATB	24
Gloria		
Et in terra	SATB	54
Domine Deus	TB	21
Qui tollis	SATB	53
Credo		
Patrem	SATB	70
Et incarnatus	SATB	20
Crucifixus	SA	29
Et resurrexit	TB	20
Et iterum	SAT	32
Et in Spiritum	SATB	63
Sanctus		
Sanctus	SATB	27
Pleni sunt	TB	32
Hosanna	SATB	27
Benedictus	SA B	34
Hosanna (ut supra)	SATB	27
Agnus Dei		
Agnus Dei	SATB	41
Agnus Dei	SA	23
Agnus Dei	SAATB	46

Certon used his own motet setting of the text Ave sanctissima as a model for his Mass.[6] The text of the motet consists of six lines in honor of the Blessed Virgin:

> Ave sanctissima Maria mater Dei
> Regina caeli, porta paradisi, domina mundi
> Singularis pura tu es virgo
> Tu concepisti Jesum sine peccato
> Libera nos ab oibus malis
> Et ora pro peccatis nostris. Amen.

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[5] Editions: Missarum musicalium L. III (Paris: Attaingnant, 1540); Cristophori Morales hyspalensis Missarum quinque L. II (Venice: A. Gardane, 1544).

[6] Vol. II, 276-280.

The source of the sequence-like text is unknown, though it was apparently popular in the sixteenth century. Three other settings, two by Verdelot and one by Mouton, were published in the first three of Attaingnant's series of motet books.[7] Thematic correspondences between Certon's and Verdelot's settings suggest that they are paraphrases of a common source.

Certon's three-voice motet setting, for soprano, tenor, and bass, is only sixty-three measures in length. Except for the Amen section, words are repeated only twice in the Attaingnant print: "mater Dei," in the tenor; and "sine peccato" in the bass part. The edition places the syllables of the text rather more carefully than is customary in the period, under the notes to which they should be sung. The last syllable is usually placed under the cadence note, so that a single line of text extends through the musical phrase without repeated words or phrases. The musical structure of the motet, which reflects the six lines of the text, is blurred to some extent by overlapping phrases.

The Missa Ave sanctissima is one of Certon's longer Masses. The five movements of the Mass comprise nineteen separate sections. Five are relatively short duos, and two are trios. The duo and trio sections contrast, usually, both in length and character with the more substantial sections composed for four voices. The final Agnus Dei is composed for five voices.

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[7] A. Smijers (ed.), Treize Livres de motets parus chez Pierre Attaingnant en 1534 et 1535 (Paris: Editions l'Oiseau lyre, 1934-), Vols. I-III (1934-38).

Each of the three parts of the Kyrie movement is made up of two imitation-points, which are based on successive phrases of the model. The final point of the second Kyrie is reminiscent of previous themes. Some correspondences between the outer sections are established, among which the most obvious and customary, are the similar length, structure, (tonic) cadence, pattern of entries, and the reversed direction of the motives of corresponding phrases. The ascending opening theme is answered by a descending theme at the beginning of the second Kyrie. Both themes of the first Kyrie are ascending. The corresponding themes in the second are descending.

The Gloria is also a symmetrical movement. An inner duo Domine Deus is slightly less than half as long as each of the outer sections, which are composed for the standard four voices. The Gloria as a whole is twice as long as the Kyrie, and it is about half as long as the Credo. Like the Kyrie, the Gloria is composed in imitation-points throughout, but with the greater textural variety appropriate to the larger proportions of the movement. The first part, Et in terra, begins with a paraphrase of the opening Kyrie section. Referring in order to the six imitation-points of the Kyrie movement as "a," "b," "c," "d," "e," and "f," successive sections of the Et in terra comprise: a point in paired imitation combining "a" and "b" in quickly alternating duos; a short point introducing a new stepwise theme; a point based on "c" largely in two- and three-voice polyphony; and, finally, two imitation-

points on new themes, the second derived from the first. Domine Deus is a light duo for tenor and bass on themes paraphrasing "a" and "e," the ascending and descending opening themes of Kyrie I and Kyrie II, respectively. The arrangement of cadence arrivals on D, G, E, A, and D give some relief to the otherwise very limited expressiveness of this duo. The scheme reoccurs in a later duo. Qui tollis presents a a new paraphrase of materials heard previously in the Et in terra. This final section of the Gloria is characterized by long duet passages which are separated by homophonic phrases. Near the end, free motives appear in close bithematic pairs. A brilliant "Amen" in close imitation concludes the movement.

The Credo begins, as did the final section of the Gloria, with an extended duo for the upper two voices. This duo is a series of three imitation-points based on "a." Following two four-voice imitation-points on "c," another long duo for the high voices is heard. The duo is based now on versions of "b" and "d." The four voices join again in the following point of imitation. Entrances here are well-spaced but, in a manner often employed in setting the longer Mass texts, each text phrase is presented by only two voices. Certon's setting of the final phrase "descendet de caelis" is remarkable for its re-inflection of this provocative passage in the Creed: a reversed pattern of voice entrances, from lower to higher, and ascending passage-work into the final cadence replaces the conventional treatment of this phrase. Et incarnatus begins chordally, paraphrasing the model's first

four phrases. Crucifixus is a short imitative duo for soprano and alto based successively on the descending theme from the second Kyrie, on an inversion of this theme, and on the opening Christe theme. Et resurrexit is a largely free duo for tenor and bass. Et iterum, a trio for alto, tenor, and bass, is composed in imitative polyphony throughout. The leisurely pace of the opening section, based on the descending theme of Kyrie II, gives way to more closely woven imitation-points on derived themes. The final Credo section, Et in Spiritum, again begins chordally. The interest inherent in the juxtaposition of regular and irregular patterns of voice entrances is exploited in this section. The contrast of homophonic phrases, delicate lattice-work textures, and passages with highly ornamental melismas make this one of the finer compositions in the Mass.

The Sanctus opens with a paraphrase of the materials of Kyrie I. The order of entries is reversed. The melodic lines of Pleni sunt are exceptionally long. This section is a duo for tenor and bass. The duple meter Hosanna section is based on materials from the Christe eleison. The four voices maintain a more continuous polyphony here than is found in the longer movements of the Mass. Benedictus is composed for three voices: soprano, alto, and bass. Through the first phrases, the arrangement of one motive, passing from voice to voice in even note-values, gives an impression of a cantus firmus among the imitation-points.

The Agnus Dei quotes the opening of the Kyrie, and continues with a paraphrase of the earlier movement. The

poignancy of the setting of "misere nobis" is enhanced by its reference to the cantus firmus-like motive established in the Benedictus. The second Agnus is a duo for the high voices. It is a broadly rhythmic paraphrase of the second Kyrie. The use of ligatured breves against highly figured motives produces a texture that is new, and more stately than any in the Mass. The highly contrasting combination is managed within a monothematic imitation-point by spacing the interval of imitation to coincide with a marked change of character in the theme. In the final Agnus, descending passage-work from the second Agnus is answered in inversion. Three lower voices begin a brisk, free imitation-point as a counterpoint to the upper two voices. The upper voices present the first phrase of the model in longer note values. Motives from the contrasting points are exchanged in a manner related to that of the second Agnus so that the motives appear alternately in each part. The bulk of the final Agnus is in consistently five-voiced polyphony. The section settles, near the end, into an almost monothematic point of imitation on a theme which suggests both the beginning and the end of the first Kyrie, being a skeletal version of the first two imitation points.

The Missa Ave sanctissima suffers from most of the defects of Certon's poorest music. These include a lack of concern for thematic shape, a lack of harmonic variety, textural monotony, inappropriate relation between text and music, and insensitive Latin accentuation. A lack of concern for

thematic shape is apparent, specifically, in redundant notes or groups of notes. Much of the writing is awkward and sounds haphazard compared with the composer's most characteristic melodic style. Flat-topped melodic contours are produced by too frequent appearances of the highest tone of a melody. Undoubtedly, a lack of contrapuntal skill contributes to the impression of melodic inadequacy. A lack of variety in cadence points of internal phrases is especially noticeable. A scarcity of dotted notes of all lengths contributes heavily to an impression of rhythmic superficiality, which is not alleviated by the false energy of the running passage-work with which the lines are intermittently ornamented. Groups of running notes beginning preponderantly on strong beats produce an effect of rhythmic squareness, a source of vitality in the chanson, but one which, as in this Mass, can be overdrawn. The too frequent introduction of the distinctive character of the duos into the larger sections reduces the effectiveness of both. Inappropriate relation between text and music is a negative factor. The lack of specific inspiration of music by text, an inevitable concomitant of the parody technique, is glaringly apparent in the Kyrie, for example, the text of which is ill-suited to the melodic lines conceived for the motet.

No. 2 Missa Dulcis amica[8] (SATB : Transposed Ionian)

Kyrie		
Kyrie eleison	SATB	15
Christe eleison	SATB	14
Kyrie eleison	SATB	16
Gloria		
Et in terra	SATB	50
Qui tollis	SA	17
Qui tollis	SATB	42
Credo		
Patrem	SATB	83
Crucifixus	TB	19
Et resurrexit	SA	36
Et in Spiritum	SATB	62
Sanctus		
Sanctus	SATB	28
Pleni sunt	TB	18
Hosanna	SATB	16
Benedictus	SA	17
Hosanna (ut supra)	SATB	16
Agnus		
Agnus Dei	SATB	35
Agnus Dei	SATTB	46

The Missa Dulcis amica is basically a cantus-firmus Mass, but an unusual one. With song-like cantus-firmus segments over continuous imitation-points, the two outer movements of its Credo, for example, are chorale preludes in effect. The Mass is one of Certon's shorter settings.

The motet which served as model is a setting of four lines from a fifteenth-century hymn:[9]

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[8] Editions: Missarum musicalium L. III (Paris: Attaingnant, 1540); Kyrie only, P. Wagner, Geschichte der Messe, p. 247.

[9] U. Chevalier lists the text as Marian, Repertorium hymnologicum (6 vols., Louvain, 1892-1921), #36836; Pirro refers to this text as "une sorte de cantique latin à Marie-Madeleine," op. cit., 321.

Dulcis amica Dei
Rosa vernans stella decora
Tu memor esto mei
Dum mortis venerit hora.

The modest setting of this short text is well suited to serve as the model for a larger form.[10] The motet is composed in a lightly polyphonic style, and has a clear, slightly asymmetric design. Four lines of text are set to phrases of eleven, seven, five, and eight measures, respectively. The opening phrase of the model serves as the basis for the first Kyrie, the second phrase for the Christe, and the remaining two for the second Kyrie. The three Mass sections are nearly equal in length. Thus, the setting of the symmetrical four-line poem is very naturally converted to serve a three-part design.

Much of the song-like quality of the motet is preserved in the Mass setting. The soprano phrases of the model are retained in the highest voice, but are presented in longer note values as a cantus firmus to the three lower voices. These combine in contrasting points of imitation in each of the three sections of the Kyrie movement. Because the

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[10] Vol. II, 282-83. The motet can hardly be called Certon's own. It differs only in details from the anonymous Dulcis amica in an Attaignant collection of 1531, Treize motets et un prélude pour orgue, Y. Rokseth (ed.), (Paris: E. Droz, 1930). The melody was popular at the turn of the century, see below, p.142. Brumel's motet Sicut lilium is an earlier setting of the same material. This motet is included in E. E. Lowinsky, Tonality and Atonality in Sixteenth-Century Music (Berkeley and Los Angeles: University of California Press, 1961), p. 19.

imitation-point in the first Kyrie is derived from the opening soprano phrase, and this voice is the last to enter, the cantus-firmus character is least apparent in the first section. A tenor cantus firmus is disguised in a similar way at the beginning of the Agnus Dei movement.

The first two tenor phrases of the motet are used as a tenor cantus firmus in the first section of the Gloria. As in the Kyrie, the three remaining voices are combined in contrasting imitation-points. Infrequently, these voices take inspiration from the cantus firmus, momentarily absorbing this voice at such points; or, alternatively, as at "Jesu Christe," the three voices temporarily abandon their imitation to join the broader rhythm of the tenor in a chordal phrase. The last section of the Gloria is a companion piece to the opening section. The cantus firmi of the outer sections are nearly identical. Interestingly, the tenor voice reaches the phrase "Jesu Christe" in the final Qui tollis at the same point in the cantus firmus that this phrase had appeared in the earlier Et in terra. Frequent phrases appearing in the highest voice are taken directly from the motet soprano, and contribute to an impression of parody in addition to the cantus-firmus technique.

The Credo is as symmetrically composed as the Gloria. The movement consists of four sections. The inner two are freely composed imitative duos: Crucifixus for the lower pair of voices, and Et resurrexit for the upper pair. The center of an implicit arch form is bridged by the introduction of

the second pair with a slightly altered form of the previous imitation-point. In both the Gloria and the Credo, the principal difference between the cantus firmi of their outer sections is that the spaces between segments is sharply reduced in the final section, as compared with the first.

The Sanctus movement is composed in the manner of the former two, but its proportions are smaller. The outer sections return to the soprano cantus firmus of the Credo and Kyrie movements.

A tenor cantus firmus returns in the Agnus Dei movement. The entire tenor melody from the model appears in each of the two Agnus sections. A pseudo-entry in the soprano draws attention away from the tenor at the beginning of each section. In the first Agnus Dei, the setting of "misere nobis" demonstrates the economy and imagination of Certon's use of borrowed materials at its best. Following a full cadence and rests in all parts, this text is set first to a skeletal chordal version of the model's third phrase, and then to a moving imitation-point which is based on, and here completely absorbs, the concurrent descending cantus-firmus phrase.

No. 3 Missa Sus le pont d'Avignon[11] (SATB : Transposed Dorian)

Kyrie		
Kyrie eleison	SATB	21
Christe eleison	SAT	22
Kyrie eleison	SATB	25

[11] Editions: Liber primus sex missas continens (Paris: Le Roy et Ballard, 1553); Missae tres Petro Certon (Paris: Le Roy et Ballard, 1558): H. Expert, Monuments de la musique francaise (Paris: H. Expert, 1924-29), II (1925), 1-39; Vol. II, 115-63.

Gloria		
Et in terra	SATB	52
Domine Deus	SA	22
Qui tollis	SATB	43
Credo		
Patrem	SATB	64
Et incarnatus	SATB	15
Crucifixus	TB	33
Et iterum	SA	27
Et in Spiritum	SATB	63
Sanctus		
Sanctus	SATB	28
Pleni sunt	TB	24
Hosanna	SATB	23
Benedictus	SA	24
Hosanna (ut supra)	SATB	23
Agnus		
Agnus Dei	SATB	33
Agnus Dei	SA	23
Agnus Dei	SATTB	49

Certon's Missa Sus le pont d'Avignon is a paraphrase Mass based on the famous secular song.[12] Throughout the Mass, Certon reverses the order of the first two tones (F and D) of the third phrase of the song, achieving in this way the much-loved initial ascending third for imitation-points based on this phrase (See Gloria, measure 40). The entire melody is used as a tenor cantus firmus in the Kyrie II, Et in terra, and Agnus III sections. A number of other sections form an imitative paraphrase of the four phrases in order: Domine Deus, Patrem, Et incarnatus, Et in Spiritum, Agnus I, and

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[12] A polyphonic version of the song is given in Petrucci's Canti C (1503). The simple melody can also be seen in the tenor part of, among others, a setting by Sermisy. I am indebted to Isabelle Cazeaux for sending me a copy of the Sermisy chanson, excerpted from her forthcoming study of Sermisy's chansons.

Agnus II. Still other sections paraphrase parts of the melody. A few sections are less closely related, yet none is wholly uninfluenced by the contours of the model.

It is conceivable that the Missa Sus le pont d'Avignon is a parody Mass based on a polyphonic chanson as yet unknown, a setting, for example, by such a composer as Richafort; yet this thesis seems most improbable considering the nature of the imitation-point structure and counterpoint, which seem to be Certon's own. Certainly the Mass is not a parody of the Sus le pont chanson setting by Certon included in the 1570 Duchemin Meslanges, or of the setting by Claudin already referred to.

The compositional technique of the Missa Sus le pont d'Avignon represents a transitional stage between that of the of the Missa Dulcis amica and the later parody Masses. Unlike the soprano cantus-firmus treatment of the sacred song Dulcis amica, the secular melody is often disguised rather than exploited in the Mass; the borrowed material serves only as a starting point. In the Gloria movement especially, Certon's technique resembles the later use of the same tune by Sermisy under the title of Missa plurium modulorum.[13]

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[13]Transcriptions of the Sermisy Masses are included in G. G. Allaire, "The Masses of Claudin de Sermisy," (Unpublished Ph.D. dissertation, Boston University, 1960).

No. 4 Missa Regnum mundi[14] (SATB : Transposed Dorian)

Kyrie		
Kyrie eleison	SATB	19
Christe eleison	SATB	20
Kyrie eleison	SATB	18
Gloria		
Et in terra	SATB	68
Qui tollis	SA	68
Qui tollis	SATB	53
Credo		
Patrem	SATB	74
Et incarnatus	SATB	20
Crucifixus	TB	21
Et resurrexit	SA	22
Et iterum	SATB	29
Et in Spiritum	SATB	68
Sanctus		
Sanctus	SATB	27
Pleni sunt	TB	21
Hosanna	SATB	23
Benedictus	SAT	28
Hosanna (ut supra)	SATB	23
Agnus		
Agnus Dei	SATB	38
Agnus Dei	SA	28
Agnus Dei	SATTB	47

The Missa Regnum mundi is one of the group of Masses published in the 1550's which represent the composer's middle period style. Certon's model for this Mass has not been identified. On the basis of thematic interest, the Missa Regnum mundi outranks its companion works of 1558, Sus le pont d'Avignon and Adjuva me. The composer allows some free counterpoint and occasionally an unrelated, brilliant contratenor as a foil

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[14] Editions: Missae duodecim (Paris: Duchemin, 1544); Missae tres Petro Certon (Paris: Le Roy et Ballard, 1558); H. Expert, op. cit., 81-129.

to an imitation-point, as in the six-voice motets. But, to an extent not found in his other parody Masses of this period, themes are heard in new combinations and in evolution. The early themes of the Mass are sharply memorable, and contrast strongly with each other. Later themes tend to amalgamate and take on aspects of more than one type.

No. 5 Missa Adjuva me[16] (SATB : Transposed Dorian)

Kyrie		
Kyrie eleison	SATB	14
Christe eleison	SATB	12
Kyrie eleison	SATB	18
Gloria		
Et in terra	SATB	39
Domine Deus	TB	16
Qui tollis	SATB	42
Credo		
Patrem	SATB	59
Et incarnatus	SATB	14
Crucifixus	SA	27
Et iterum	TB	19
Et in Spiritum	SATB	56
Sanctus		
Sanctus	SATB	27
Pleni sunt	TB	19
Hosanna	SATB	23
Benedictus	SA	21
Hosanna (ut supra)	SATB	21
Agnus		
Agnus Dei	SATB	30
Agnus Dei	SA	33
Agnus Dei	SATB	38

The Missa Adjuva me is a parody Mass based on a motet by Consilium.[17] Four descending tones, the setting of the

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[16] Editions: Missae tres Petro Certon (Paris: Le Roy et Ballard, 1558); H. Expert, op. cit., 43-80.

[17] Liber septimus XXIIII modulos (Paris: Attaingnant, 1534). Transcription in: Allaire, op. cit. Appendix II.

title text, permeate the motet as a kind of basic motive. Certon's Kyrie opens with a seven-measure quotation of the model. The chordal consequent phrase of the motet is rejected, however. Certon uses an imitation-point based on the tenor from that phrase. Another aspect of Certon's parody technique is apparent in the development of the motet's basic motive within the larger form. The Christe is a free parody of the motet's second phrase, which presents also the basic motive. Greater force, appropriate to the larger proportions of the new work, is given this motive. Descending tones through the octave from dominant to dominant occupy the lower voices throughout the final measures of this section.

No. 6 Missa Le temps qui court[18] (TTTB : Dorian)

Kyrie		
Kyrie eleison	TTTB	14
Christe eleison	TTTB	19
Kyrie eleison	TTTB	26
Gloria		
Et in terra	TTTB	56
Domine Deus	T B	19
Qui tollis	TTTB	54
Cum sancto	TTTB	15
Credo		
Patrem	TTTB	52
Et incarnatus	TTTB	16
Crucifixus	TT B	57
Et in Spiritum	TTTB	65
Sanctus		
Sanctus	TTTB	33
Pleni sunt	T B	23
Hosanna	TTTB	36
Benedictus	TT B	39
Hosanna (ut supra)	TTTB	36

[18] Editions: Missa ad imitationem (Le temps qui court) (Paris: Le Roy et Ballard, 1558); Vol. II, 42-79.

Agnus		
Agnus Dei	TTTB	33
Agnus Dei	TTTBB	54

Certon's Missa Le temps qui court is a parody Mass based on a chanson by Richafort.[19] Both works are scored for three tenors and bass.[20] With the Missa Regnum mundi, the present Mass is one of Certon's most successful parodies.

By minor, but effective, alterations of the chanson's first imitation point, Certon produces an unbroken series of strong-beat entrances in the opening Kyrie of the Mass (as opposed to a strong-beat followed by three weak-beat entrances in the model). The series of strong-beat entrances promotes a slightly more grave tone appropriate to the liturgical composition, as well as a sense of solidity appropriate to its larger proportions. It seems significant evidence of Certon's concern in both respects that it is only in his Masses based on secular compositions that alterations of this kind are made. Certon's regular practice was to begin with a liberal and literal quotation. In general, Certon retains the continuous polyphony of the chanson, at times using even more regular monothematic imitation points; at other times, especially in the longer movements, sections in bithematic paired imitation are introduced.

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[19] A transcription of the chanson is included in Kabis, "The Works of Jean Richafort, Renaissance Composer (1480? - c. 1548)" (Unpublished Ph.D. dissertation, New York University, 1957). Certon's own chanson setting of this text included in the large Meslanges of his works by Duchemin in 1570 is a later work.

[20] The present Mass and the motets Verbum iniquum and Asperges me are Certon's only compositions for this medium.

The musical design of Richafort's chanson may be represented by the letters a-b-c-d-a-a-e-f-a. The four basic motives (those of the first four sections) are favorites with Certon: "a" is a motive which, by leap and then stepwise movement, ascends a fifth (see Kyrie, tenor, measures 1-2); "b" is a stepwise descending motive (see Christe, measures 15-16); "c" is characterized by its initial hovering about a single tone (see Gloria, bass, measures 32-34); "d" ascends by a third, and then returns stepwise (see Gloria, tenor, measures 17-18). The remaining motives are related to earlier ones: "e" resembles "b" and "c," and "f" is a variant of "d." The potential weakness of such "stock" motives is that they permit a kind of featureless music. But for the parodist, the greater adaptability of the stock motive counterbalances the inherent weakness of the parody technique itself: the denial of specific suggestion from text through the contrafactum feature.

Certon's Missa Le temps qui court is smoothly drawn from the materials and implications of the model. Richafort's motive "a" usually opens major sections. The two descending motives "b" and "d" provide basic contrasts and, particularly in the final sections of the Gloria, Credo, and Agnus movements, they serve in a capacity often filled when the model is sacred by the opening theme of a motet's second pars. The neutral motive "c" is put to imaginative use in a hocket presentation of text which lightens the prevailing texture (see Gloria, measures 100-104). A motive which suggests both

"a" and "d" is combined in paired imitation with "c" at the opening of the Qui tollis. Because they are preceded by earlier, clear expositions of materials, such combinations and multiple suggestions enrich, rather than blur the thematic structure. The small number of sections for a reduced number of voices in this Mass (as compared with the parody Masses scored for the standard quartet, SATB) is an indication of Certon's idiomatic writing in terms of medium.[21]

No. 7 Missa pro defunctis[22] (SATB)

Introit		
Requiem aeternam	(intonation)	38
Te decet hymnus	(intonation)	22
Kyrie		
Kyrie eleison		10
Christe eleison		12
Kyrie eleison		12
Gradual		
Si ambulem	(intonation)	54
Virga tua		62
Offertory		
Domine Jesu	(intonation)	118
Hostias et preces	(intonation)	56
Sanctus		
Sanctus		42
Hosanna		14
Benedictus		34
Hosanna (as above)		14
Agnus		
Agnus Dei	(intonation)	14
Agnus Dei	(intonation)	16
Agnus Dei	(intonation)	22
Communion		
Lux aeternam	(intonation)	20
Requiem aeternam	(intonation)	20

[21] A single low D which appears at the final cadence of the Mass is the lowest written tone in Certon's liturgical music.

[22] Editions: Missa pro defunctis auctore Petro Certon (Paris: Le Roy et Ballard, 1558); Vol. II, 81-113.

In Certon's Requiem Mass, the concept of simple utility which restricts the scope of most of his settings of the Mass Ordinary is superseded; the composer here draws on the deepest resources of his art. The poignant artlessness of his finest secular music and rich and elaborate contrapuntal writing contribute in turn. As in his finest motets, the power of the musical setting is made memorable by the impact of its total form.

A paraphrase of the Gregorian Mass for the Dead is carried in the superius voice throughout. The Gradual texts Si ambulem and Virga tua (from Psalm 23) are not used in the Requiem Mass today, but they were common at the time.

> Si ambulem in medio umbrae mortis, non timebo mala: quoniam tu mecum es, Domine. Virga tua et baculus tuus ipsa me consolata sunt.

Like most sixteenth-century composers, Certon borrowed freely. Specific antecedents of several passages can be cited: the opening of Certon's Introit is a more economical form of the Introit of Richafort's Requiem; the beginning of the Gradual response is based on Claudin's; the close of the response is based on Mouton's motet Peccantem (pro defunctis).[23] Yet in each of these passages, Certon has recast derived material in a form appropriate to his own purposes.

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[23] Claudin's Requiem Mass is available in a modern edition by Robert J. Snow (Cincinnati: World Library of Sacred Music, 1958) Musica Liturgica No. 1,2; a transcription by G. G. Allaire is included in his "The Masses of Claudin de Sermisy" (Unpublished Ph.D. dissertation, Boston University, 1960). A transcription of Richafort's Requiem is included in Kabis, op. cit., II. Mouton's motet Peccantem can be seen in A. Smijers (ed.), Treize livres de motets, III., 98-103.

A carefully controlled curve of increasing and decreasing rhythmic momentum is the outstanding formal element of Certon's setting. Thus the utter simplicity of the opening Introit and the closing Communion is clearly deliberate. The central movements, the Gradual, Offertory, and Sanctus, are the most elaborately composed.

The overall design is everywhere supported by details: the affecting sincerity of the Introit and Communion provide a frame of reference, a connection with the familiar world; the exact center of the seven movements of the composed Mass setting is represented by the longest and most involved movement of all, the Offertory; this center movement is flanked by the two most arresting moments of Certon's setting, the close of the Gradual and the beginning of the Sanctus; the closing measures of the Introit psalm foreshadow the sequences of the second Kyrie; the closing measures of the first part of the Gradual, on an appropriately larger scale, anticipate the more elaborate falling sequences of the Gradual response; earlier in the Gradual, scattered long organ-points in various voices underline the increased rhythmic momentum of the other parts, and, more important, anticipate the thrilling organ-points of the Sanctus movement. Here, in order to maintain the initial tone A of the superius voice through the equivalent of twelve measures, Certon reshapes the plainsong, which had heretofore been faithfully followed.[24] The Sanctus marks the beginning of the return to the simpler style .

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[24]Certon's is clearly a departure, not a local variant. Sermisy's Sanctus presents the plainsong exactly as it is used today.

Though the total form is an arch, setting out from and returning to a familiar style, each composition of the seven is in some way new. A sense of progression at the beginning of the Gradual, for example, is directly related to the first use here of sharps, and of tonal levels which have been reserved up to this point.[25] A new texture (strict, three-voice counterpoint) is introduced at so late a stage as the Benedictus. Thus the large arch form serves, in a most profound way, a sense of return, and of irreversible event.

No. 8 Missa Christus resurgens[26] (SATB : Transposed Ionian)

Kyrie		
Kyrie eleison	SATB	26
Christe eleison	SA B	22
Kyrie eleison	SATB	28
Gloria		
Et in terra	SATB	57
Domine Deus	TB	22
Qui tollis	SATB	72
Credo		
Patrem	SATB	72
Et incarnatus	SATB	16
Crucifixus	TB	29
Et iterum	SAT	30
Et in Spiritum	SATB	81
Sanctus		
Sanctus	SATB	30
Pleni sunt	TB	19
Hosanna	SATB	25
Benedictus	SAT	27
Hosanna (as above)	SATB	25

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[25] The distinctiveness of Certon's Requiem is brought out by comparison with the earlier settings of Richafort and Sermisy. Unlike Certon, both use essentially the same kind of music for each of the texts of the Requiem.

[26] Editions: Missa cum quatuor voci ad imitationem moduli Christus resurgens (Paris: Duchemin, 1568); Vol. II, 1-40.

Agnus		
Agnus Dei	SATB	41
Agnus Dei	TB	20
Agnus Dei	SSATB	36

The influence of the new musical concepts which overwhelmed Paris in the 1560's is apparent in Certon's Missa Christus resurgens. Compared with his earlier Masses, the parody here is freer, and involves more reshaping of the model. In the opening Kyrie, the long and gradual curve downward from the high point to the final cadence, extending through some fifteen measures, is a line that in length and mold is new to Certon's music. The reservation and strategic positioning of the highest and lowest tones contributes to the effectiveness of the whole section.

The Mass is based on Richafort's motet Christus resurgens.[27] The entire motet is composed of a series of imitation points, except for a single phrase near the end of each pars.

Kyrie I parodies the first two phrases of the motet. Certon increases the continuousness between sections, at the price of accepting a somewhat redundant harmonic progression, by introducing the theme from the second imitation-point before the cadence of the preceding point. The Christe is a trio for the three high voices based on a derivative of Richafort's third imitation-point. The three voices are loosely

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[27]Modern edition in A. Smijers (ed.), Von Ockeghem tot Sweelinck, Bundel VII. A transcription of this motet is included also in Kabis, op. cit.

imitative most of the way, but close in a climactic six-measure canon between the outer voices, spaced at one-half time unit (semi-breve), while the inner voice follows at two time units. Kyrie II is based on the same material as Kyrie I and on material from the fourth point, the point which also in the model closed a large section by its strong reference to the opening phrase.

The first part of the Gloria, Et in terra pax, is composed of six sections which, unlike the phrases of the model, all contrast with each other. The opening duet of the model is extended, and a new point of imitation is started in the same two voices before the second pair enters. The second section is composed in paired imitation at closer intervals. Here, Certon combines the lower part of Richafort's opening pair with the upper part of the second phrase. the third section consists of a duet, and then a trio paraphrasing the third imitation-point of the model at close intervals. The fourth section is based on one of the descending themes, the fifth imitation point from pars I. The fifth section is a broadly conceived, quasi-chordal combination of themes heard in previous sections. Domine Deus is a free duo for tenor and bass. The four imitation points are all variants of each other--ascending step-wise themes; the first two cadence on the dominant, and the second two on the tonic. In length and solemnity, the final section of the Gloria, Qui tollis, balances the opening Et in terra pax. The final section is permeated with descending themes from

the motet.[28] The first four phrases, in four different ways, paraphrase the opening of pars II. The following phrase is based on the model's more intense second version of the same material. Two related imitation points, freely derived from the alleluia of the refrain, relieve the prevailing somber mood at "Qui sedes ad dexteram Patris." A new descending motive appears at "misere nobis," and following this, three parallel phrases are based on the quasi-chordal fourth imitation point of pars II. In the motet, this imitation point anticipates at some distance the real chordal phrase of the refrain, "vivit Deo." Certon brings these two phrases into immediate juxtaposition. The composer's skill as a parodist is seldom more evident than in the heightening of the last of the three parallel phrases, "Tu solus Altissimus," which serves as the bridge to a direct quotation from the model, reserved for the text "Jesu Christe." An imitative paraphrase on themes from the same passage is the basis of two succeeding phrases. In the full Amen section which closes the movement, the composer's new concern for smoother integration of larger areas is apparent: the opening themes are the descending themes which permeate most of the preceding section, but the later "Amen" motives derive from the "alleluia" which closes the motet and thereby achieves the finality appropriate to the close of the Gloria movement as a whole.

[28] Certon's knowing use of the materials of Richafort's motet presents a strong contrast to such second-rate work as that of Lupus Hellinck on the same motet (in A. Smijers, op. cit. Bundel VII). For a parodist there can be perhaps no more problematic situation than Hellinck's when, at measure 15 of the first Kyrie, he has already used both of the most pregnant materials of his model.

The Credo is divided into five parts whose relative lengths may be expressed fairly accurately in the ratio: 5 : 1 : 2 : 2 : 5. The exclusive use of the highest tone found in the Mass at "Lumen de lumine" has an effect on the following sections analagous to that of the highest tone in the first Kyrie. The long contour contributes to the impressive modesty of the final cadence, an appropriate arrival point for the closing phrase "descendet de caelis," for which Certon chose the insistently descending second imitation point of pars II. Et in Spiritum, the final part of the Credo, employs several related themes in quasi-chordal sections, after an opening section based on the second phrase of pars I. As in the first part of the Credo, the illusion of slower musical pace is achieved by leisurely entrances with rapidly changing text phrases. This illusion is given some substance in the following phrase, "confiteor," by an abundance of real entries, all presenting the same text.

The five parts of the Sanctus are all short, and the entire movement is slightly shorter than the Gloria. The Benedictus contains some of Certon's best three-part writing.

A second contratenor is added in the third Agnus. The more sonorous medium provokes generous sections devoted to each of the three text phrases: "Agnus Dei," "qui tollis peccata mundi," and "dona nobis pacem." The first section is an imaginative reshaping of the opening phrase of the model, and once again, Certon rejects the model's paired entries. This section is the most brilliant one of the third Agnus.

The Qui tollis section is composed in a less assertive, though still vibrant lattice-work texture. The closing section, Dona nobis pacem, is quasi-chordal throughout. The passage-work of the model's closing phrase is excluded here, though much of its harmony, and the final cadence remain.

TABLE 2

MOTET TYPES AND SOURCES*

Title	Text			Music	
	Type	Reference	Liturgical Ascription	Description	Pre-existent material
Motets a 6					
Ave virgo gloriosa	hymn	RH,#35801	B.V.M.	paraphrase	. . . .
Inviolata integra Te nunc flagitant	sequence	LS,#283	B.V.M.	paraphrase, canonic cantus firmus	LU,1861
Jesu Christe Fili	contrafactum	. . . .	. . . .	paraphrase	Certon Ave virgo, above
Pater noster (Ave Maria)	prayer antiphon	LU,6 LU,1679	. . . .	paraphrase, canonic cantus firmus	MR,346 LU,1679
Regina caeli (1542) Resurrexit	antiphon	LU,275	B.V.M.	paraphrase, canonic cantus firmus	LU,275,278

*Explanatory notes: Titles within parentheses indicate the second text of a bi-textual motet. Second and third partes of the motets are given in indentation under the main titles. Separate references for the partes are given only when these differ from those given for the main title. In the indication of sectional design, lower case letters refer to music only; upper case refer to both text and music. Thus, aBcB refers to the use of the same text and music in the second and fourth sections of a composition so designated. Abbreviations: B.V.M., The Blessed Virgin Mary; LU, Liber usualis; AR, Antiphonale romanum; GR, Graduale romanum; LS, (Kehrein) Lateinische Sequenzen; RH, (Chevalier) Repertorium hymnologicum.

TABLE 2--continued

Title	Text			Music	
	Type	Reference	Liturgical Ascription	Description	Pre-existent material
Regina caeli (1552) Resurrexit	antiphon	LU,275	B.V.M.	paraphrase	LU,275
			Motets a 5		
Adorna thalamum Suscipiens	antiphon canticle	GR,430 GR,428	Purification B.V.M.	paraphrase	GR,430 GR,428
Angelus Domini	offertory	LU,787	Easter Monday	sectional, aBcB	. . .
Deus in nomine Averte mala (Adjuva nos Deus)	psalm (53) tract	LU,226 LU,528	Good Friday at matins, et al.	paraphrase ostinato cantus firmus	ps. tone 1 LU,528
Diligebat (Sancte Joannes)	. . . litany	. . . LU,836	. . .	sectional,aBcB ostinato cantus firmus	. . . LU,836
Domine non secundum Domine ne Adjuva nos Deus	tract	LU,527-28	Ash Wednesday	paraphrase	LU,527-28
Domine si Tu es	Biblical extract	Matt. 14: 28-31	. . .	free	. . .
Ecce ego Joannes	Biblical extract	Apocalypse 4: 1-7	. . .	free	. . .

TABLE 2--continued

Title	Text			Music	
	Type	Reference	Liturgical Ascription	Description	Pre-existent material
Homo quidam Venite	responsory	LU,1856	Blessed Sacrament	paraphrase, cantus-firmus	LU,1856
Non conturbetur Ego rogabo	. . .	John 14:27-28,17,16	. . .	free	. . .
O Adonai	antiphon	LU,340	Great Antiphon,Dec.18	paraphrase	LU,340
O Crux splendidior	antiphon	LU,1453	Finding of Holy Cross, Vespers	paraphrase	LU,1453
Peccata mea Quoniam	. . .	Ps.37:3 & 50:5,6	. . .	sectional, aBcB	. . .
Quam dilecta Memor fui	psalm	cf. Ps.83, 23	. . .	sectional, aBcB	ps. tone 2
Vidi turbam Et omnes	antiphons	AR,755	All Saints	. . .	. . .
Motets a 4					
Ascendo ad Patrem Nisi ego abiero	antiphon . . .	LU,845 . . .	Ascension at Lauds	paraphrase, sectional, aBcB	LU,845 . . .
Asperges me	antiphon	LU,13	. . .	paraphrase	LU,13
Ave Regina caelorum Gaude Virgo	antiphon	LU,274	B.V.M.	paraphrase	LU,274

TABLE 2--continued

Title	Text			Music	
	Type	Reference	Liturgical Ascription	Description	Pre-existent material
Caecilia virgo Dum aurora	antiphons	LU,1757 AR,778	St.Caecilia, Vespers	paraphrase	LU,1757 AR,778
Cantantibus organis Benedico te	antiphons	LU,1754, 1756,1757	St.Caecilia, Vespers	paraphrase	LU,1754,1756, 1757
Cum sublevasset Accepit ergo	antiphon antiphon	LU, 1093 AR,341	Lent,4th week Sunday,Lauds	paraphrase	LU,1093 AR,341
In exitu Israel	psalm(113)	LU,153	Sunday at Vespers	harmonized-plainsong	ps. tone peregrinus
Jerusalem cito veniet Descendet sicut	. . .	LU,354; Deut.32:2	. . .	. . .	. . .
Laus et perennis	antiphon	LU,914	Trinity Sunday, Vespers	quasi-chordal, cantus-firmus	LU,914
O Salutaris Hostia	hymn	LU,941	Corpus Christi, Lauds	harmonized-plainsong	LU,941
Regina caeli Resurrexit	antiphon	LU,278	B.V.M.	paraphrase	LU,278
Responses: Amen, Et cum Spiritu...	responses before preface	LU,3	Ordinary of the Mass	chordal	. . .
Sub tuum praesidium	antiphon	LU,1861	B.V.M.	paraphrase	LU,1861
Tanto tempore Domine ostende	antiphons	LU,1449-1451	SS. Philip & James, Apostles	paraphrase sectional,aBcB	LU,1449-51

TABLE 2--continued

Title	Text			Music	
	Type	Reference	Liturgical Ascription	Description	Pre-existent material
Tulerunt Dominum Dum ergo fleret	antiphon . . .	LU,800 John 20: 11,12	Easter Week, Thursday, Vespers	paraphrase, sectional, aBcB	LU,800 . . .
Verbum iniquum Ne forte	Biblical extract	Prov.30: 8,9	. . .	sectional, aBcB	. . .
		Motets a 3			
Ave Maria	antiphon	LU,1679	Annunciation B.V.M. et al.	paraphrase	LU,1679
Ave sanctissima	. . .	. . .	. . .	. . .	. . .
Da pacem Domine	. . .	. . .	. . .	. . .	. . .
Dulcis amica	hymn	RH,#25737	. . .	. . .	. . .
Ecce Dominus	antiphon	LU,324	Advent, 1st Sunday, Vespers	paraphrase	LU,324
Ecce Maria	antiphon	LU,444	Circumcision Vespers	paraphrase	LU,444
Laus Deo	exhortations	cf.LU,1268	. . .	. . .	. . .
Sancta Maria	antiphon	LU,1254	B.V.M.	paraphrase	LU,1254

CHAPTER V

THE MOTETS AND THE MAGNIFICAT

A. The Motets for Six Voices

Six Certon motets for six voices are known in printed editions of the sixteenth century. Four of these were included in the second volume of Certon motets, published by Attaingnant in 1542. In 1552, Le Roy et Ballard printed another, which survives incompletely. One more, published in Nuremberg in 1558, provides one of the earlier motets with a new text. The group as a whole, therefore, represents Certon's earlier style.[1]

In the following paragraphs, the motets are treated individually in order of their publication. In the case of the six-voice motets from the 1542 motet book, the only complete Certon motet collection which survivies, the order of the discussion reflects the arrangement of the contents of the original edition. Elsewhere, motets appearing in the same year have been treated in alphabetical order. The text of each motet is given in full as used by Certon, except for punctuation and spelling, which have been modernized wherever possible to accord with present liturgical books.

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[1] Text and music references are given in Table 2, pp. 69-73.

No. 1 Pater noster (Ave Maria)[2] (SAAATB : Transposed Dorian)

Pater noster, qui es in caelis:
Sanctificetur nomen tuum:
Adveniat regnum tuum:
Fiat voluntas tua, sicut in
caelo, et in terra.
Panem nostrum quotidianum da
nobis hodie:
Et dimitte nobis debita nostra,
sicut et nos dimittimus debi-
toribus nostris.
Et ne nos inducas in tentatio-
nem.
Sed libera nos a malo.
Amen.

Ave Maria,
gratia plena:
Dominus tecum:
benedicta tu in
mulieribus.

Certon's 1542 motet book opens with a double setting of the familiar texts, Pater noster and Ave Maria. A nearly literal version of the plainsong Ave Maria is presented by two voices in canon, while the Pater noster plainsong is freely paraphrased in the remaining four voices.[3]

Two inside voices are involved in strict canon in three of Certon's six-voice motets. The canon is notated in a single part book with such directions as "canon in dyapenthe," "canon in subdyapenthe--Le premier va devant," or simply,"Quinta et Sexta pars." At times the canons are so well integrated into the imitative thematic texture of the other voices as to develop no separate identity. At other times the canonic voices do have a markedly individual character, and function typically under such conditions as a slower moving center pair within the faster moving outer voices.

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[2]Editions: P. Certon...modulorum. L. II (Paris: Attaingnant, 1542); Vol. II, 183-190.

[3]Liber usualis, p. 6; Missale romanum, p. 346. See Table 2 for further references.

Such an element of contrast is present in Certon's Pater noster, where it is emphasized by the double text. But the initial figure of the canonic voices is related by inversion to the opening motive of the bass voice. Thus, a subtly effective integration of the six voices is achieved, and it is only in the course of the motet that the differentiation into two streams, inner and outer, is realized.

No. 2 Inviolata integra[4] (SAATTB : Transposed Ionian)

Inviolata, integra
Et casta es Maria:
Quae es effecta
Fulgida caeli porta.
O Mater alma
Christi carissima:
Suscipe pia
Laudum praeconia.
Nostra ut pura pectora
Sint et corpora.

Te nunc flagitant
Devota corda et ora:
Tua per precata
Dulcissona:
Nobis concedas
Veniam per saecula.
O benigna!
O benigna!
O benigna!
Quae sola inviolata
Permansisti.[5]

Certon's setting of Inviolata integra is a full-scale plainsong paraphrase. Two inner voices in canon serve as a cantus firmus around which more freely imitative voices form

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[4]Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542); Vol. II, 165-181.

[5]Although the spelling and punctuation has been modernized, the arrangement of the lines represents Certon's use.

a paraphrase. The canonic voices present a nearly literal version of the plainsong. Segments are short and well-spaced.

Inviolata integra is a variation-chain setting. The form of the plainsong melody parallels the sequence structure: four double versicles, a triple verse, and a final single verse. The double versicles, which are a chief characteristic of sequence poetry, are set polyphonically in two closely related sections which paraphrase identical, or nearly identical plainsong segments. Certon sometimes avoids a too strong sense of thematic relation by a slight but effective alteration of the initial figure of his second paraphrase. In the first double versicle, for example, the initial note of the second chant segment is lowered by a third. Thus, instead of an ascending scale figure, an ascending interval of the fifth (imitated in all voices) gives a strong impression of a new point of imitation.

The motet's overall design derives from divisions of the text and the plainsong melody. The two partes are of sixty-six and ninety-four measures in length. The second pars divides again just before the threefold "O benigna!" and this secondary division is emphasized. The proportions of the resulting sections and their varying characters are among the chief beauties of Certon's setting.

The close of the first pars has a flamboyance which, by seemingly stirring up more melodic activity than its harmonic framework will contain, sets a stage for music to follow. The closing passage of the final section is more controlled,

though by no means anticlimactic, and a strong sense of finality is achieved at the concluding cadence by reversing the direction of free motives from the earlier section. The second large section of the motet (the first half of pars II) closes with one of the few sections in triple meter that are used in Certon's motets. A Phrygian sound permeates the section. Hemiola within a grouping of two perfect breves enlivens and complicates the close of the short section, and the larger ternary rhythm thus produced is strengthened by melodic contour and placement of text syllables. As compared with the first closing section, the developing complexity of the ternary rhythm parallels and fulfills, in a less robust way, a similar, dual purpose of closing and preparation.

The beginning of the following section, the last half of pars II, exemplifies another aspect of Certon's art. Returning to duple meter, a pure succession of semibreves (established by a series of voice entrances at the octave, the fifth, and so on) underlines the contrast implicit in the rhythmic development of the preceding section. The deliberate juxtaposition of rhythmic complexity and simplicity, tellingly reserved for a particular moment is characteristic of the composer's best work. Certon's incipient, but instinctive sense for substitution of psychological interest for quantity in proportions, felt in the affecting contrasts of Inviolata integra, often suggests the cohesiveness and dynamic unity of early baroque art.

Harmonic levels and direction, as well as structural divisions and melodic contour, reflect the chant source. Inviolata is in the transposed Ionian mode, corresponding to the plainsong's mode 6 with consistently flatted B. The tonal levels of the three principal cadences of the motet, on F, A, and F, also derive directly from the chant. The basic harmonic direction in the motet's final section, from A to F, is a larger statement of the plainsong's threefold descent at "O benigna." The plainsong's influence on the design as well as on the fabric of the motet is strengthened by the frequent denial of a sense of tonic arrival in those lines which cadence at points other than those suggested by the model. Cadence points of voices not supporting the final of the chant segments are commonly relegated to positions as third or fifth of a chord. Thus, a hierarchy of cadence importance is established, even though cadences are thoroughly elided.

Imaginative vocal scoring enhances the motet's basic design. At "laudum praeconia" (midway in the first pars), resonantly scored polyphony for lower voices coalesces, via double suspensions, in a Phrygian cadence. In quick succession, arrival is followed by a sharp register shift to the three highest voices, whose number thins abruptly. The virtuoso handling of rests, open fifths, and the register shifts involving swift sonority growth and decay prepare the canon presentation of the final plainsong phrase. It is a quiet passage, following which the flamboyant closing section rises in high relief.

No. 3 Ave virgo gloriosa[6] (SSATTB : Aeolian)

Ave virgo gloriosa
Stella sole clarior
Mater Dei speciosa
Favo mellis dulcior
Rubicunda plusquam rosa
Lilio candidior
Omnis sanctus te honorat
Omnis virtus te decorat
Jesus Christus te coronat
In caelo sublimior.

Ave virgo gloriosa is the only six-voice motet from the motet book of 1542 which does not employ a structural canon. The equality of voices makes for a textural homogeneity not found in the other six-voice motets. The texture is distinctly Certon's nevertheless. Vocal phrases are even shorter than in his other motets, and rests, though less long, are more numerous. The more evenly woven texture remains light and airy, except for the sonorous, quasi-chordal and sequential settings of "Omnis sanctus...Omnis virtus...."

No. 4 Regina caeli (1542)[7] (SAAATB : Transposed Ionian)

Regina caeli laetare,
Alleluia:
Quia quem meruisti portare,
Alleluia:
Resurrexit sicut dixit,
Alleluia:
Ora pro nobis Deum,
Alleuia.

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[6]Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542). The source of the text is unknown. Chevalier lists a text of the same first lines as #35801 in the second Addenda(1912) to his Repertorium hymnologicum.

[7]Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542).

Certon made three quite dissimilar settings of Regina caeli, two for six voices, and one for four. The early six-voice setting is stylistically similar to his Inviolata integra, and was published in the same collection. Like Inviolata, the early Regina caeli is a paraphrase motet with an interior canon serving as a cantus firmus. Both motets are in the transposed Ionian mode, and both are in two partes. Unlike Inviolata, however, the two partes of Regina caeli are nearly equal in length, and the partes are similar in structure. More important, the motet's basic shape is only casually related to the plainsong melody on which it is based.

A simple, but uniquely musical principal of growth governs the form of Regina caeli. This principle involves the compression of odd-numbered lines of text, and an ordered expansion of even-numbered lines, which consist of the single word, "alleluia." The four "alleluia" sections are four, seventeen, nine, and twenty-six measures in length, respectively. The growth in each pars from a short alleluia statement to a longer one is a powerful determinant in the musical form. A second growth factor appears on the next level of organization. The"alleluia" sections of the second pars are both longer than their corresponding sections in the first pars. The four sections thus form a twice-expanding line of development. At the same time, a development of opposite tendency, towards contraction, is in progress in the alternate verses.

Certon's choice of a musical form energized by its own dynamic growth, over form which is directly dependent on

plainsong melody is especially striking when this motet is compared with contemporary settings of this text by other composers. Willaert's early setting for five voices, published by Attaingnant in a 1535 collection, reflects the proportions of the plainsong model directly.[8] The first three plainsong "alleluias" are all short, and the last is long. Thus the form of Willaert's motet, most noticeably the disproportionately lengthy final "alleluia" section, is significant primarily in terms of the chant source. A second setting by Willaert, published in 1545, because of its largely syllabic style of text setting, is even more closely connected in this way with the plainsong source, as is a setting for five voices by J. van Cleve.[9]

The special quality and character of harmonic direction in Certon's Regina caeli support the basic design. The motet is dominated, harmonically, by the F triad. A static, almost litany-like quality--an intensification of the refrain structure of the verse--pervades the motet by incessant and rather arbitrary harmonic turns to F. Again unlike Inviolata, harmonic cadences deny as often as they confirm cadence points of the chant segments, especially when they are on tones other than F.

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[8]Adriani Willaert Opera Omnia, Hermannus Zenck (ed.), (Rome: American Institute of Musicology, 1950), III, 57-61.

[9]Ibid. II, 112-115; Maldeghem, Trésor Musical (Brussels, Muquardt, 1865-93), XIII (1877), 1-7.

No. 5 Regina caeli (1552)[10] (SAATBB : Transposed Ionian)

A second six-voice setting by Certon of Regina caeli was published in 1552 by Le Roy and Ballard. Unfortunately, two bass parts are missing. The four parts which remain are composed in paired imitation. One pair, superius and tenor, presents the Gregorian plainchant lightly ornamented. The other pair, two contratenori, offers a countertheme in free imitation.

No. 6 Jesu Christe Fili Dei[11] (SSATTB : Aeolian)

Jesu Christe Fili Dei
Fili matris virginis,
Fons et caput nostrum spei
Flumen vite perpetis,
Christe salvator piorum
Vindex infidelium
Qui nobis a Patre datus
Et propter nos incarnatus
Nostros sustulisti reatus
Tuam serves Ecclesiam
Ab omni malo liberam.
Amen.

Jesu Christe Fili was published by Montanus and Neuber at Nuremberg in 1558. The music of this motet is that of Ave virgo gloriosa, published in Paris sixteen years earlier. Generally, the adaptation of the new text is smooth, and reflects the tendency of the Italian style of declamation (to mate inherent musical stresses and those of the text), rather than the French declamation of Certon's Ave virgo gloriosa.[12]

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[10] Liber primus sexdecim musicales modulos (Paris: Le Roy et Ballard, 1552).

[11] Novum et insigne opus musicum (Nuremberg: Montanus und Neuber, 1558).

[12] See Chapter VI, p. 132f.

Certon himself was influenced by Italian taste at the time of the publication of Jesu Christe Fili, but in two ways especially, the adaptation seems to indicate the work of someone other than the composer. Within the motet, the new text lines are not always coincident with the original points of imitation. The adapter's object appears to have been the presentation of the text by all voices as nearly as possible at the same time. Furthermore, in the altus only, the phrase "qui nobis a Patre datus" is replaced by a trope "Qui propter nobis, qui pro nobis, a Patre datus," which is unique in Certon's liturgical music.

B. The Motets for Five Voices

Fourteen five-voice motets by Certon survive in printed editions of the sixteenth century. Certon made his debut as a composer of sacred music with a five-voice motet. This work was printed in 1535 by Attaingnant, whose early support was undoubtedly of major importance to the young composer. Six more motets for five voices were published in 1542. The Venetian Gardane, having previously printed a Mass and one four-voice motet by Certon, included a five-voice motet in his 1544 collection devoted largely to Cipriano da Rore. Between 1552 and 1555, Certon acquired six more publishers, and a five-part motet was chosen to represent the composer in each case. After 1555, no new five-voice motets were published, though Certon continued to write for five parts in sections of the larger liturgical works, and in his chansons spirituelles and psalms.

No. 1 O Adonai[13] (SATBB : Transposed Dorian)

Et dux domus Israel,
Qui Moysi in igne
Flammae rubi apparuisti,
Et ei in Sina
Legem dedisti:
Veni ad redimendum nos
In brachio extento
Saeculorum. Amen.

O Adonai is a setting of one of the Great Antiphons for the Magnificat, which are sung at Vespers during the last week of Advent, from December 17 to 23. Attaingnant included a full set of the Antiphons in his seventh motet book.[14] Major pieces in this volume were contributed by the most famous composers of the day, Gombert, Willaert, and Sermisy. The Antiphons were composed by somewhat less well-known men, Hotinet, Manchicourt, Mornable, and the new-comer, Certon. All seven Antiphon settings are paraphrases of the plainsong Antiphons.

Certon's earliest motet shows influences from both French and Netherlandish sources. Three aspects are characteristically French: text setting in the polyphony respects the principal Gregorian ligatures; much textural detail derives from chanson technique; and the overall rhythm of phrases involves an accumulation of momentum. The flair of the final syllable melismas recalls the chansons of Josquin. Parisian chanson influence can be seen in the close imitation and the use of chanson-like motives in free counterpoint. Other aspects are more old-fashioned. Open fifths are used in both

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[13]Editions: Liber septimus XXIIII modulos (Paris: Attaingnant, 1534).

[14]Ibid.

final and internal cadences. Hemiola produced by semi-breves in colored notation, at measure 87, is the only such example in the liturgical music of Certon.

Certon's inexperience especially in counterpoint is obvious in his earliest motet. Though the motet has agreeable moments, there is a noticeable awkwardness in managing the combination of melodic and harmonic flow. Overlapping of phrases is not skillfully done. Cadential and dissonance formulas are not convincingly integrated with the general texture. Scoring for a quintet with two bass parts--with the attention directed to the lower voices--produces a heaviness that is uncharacteristic of the French style and was soon abandoned also by Certon. Much of the sonority and some of the cadential formulas suggest that the young composer may have been in contact with the music of Ockeghem or his generation. Such music may still have been in the repertory at the Sainte-Chapelle at the time. Even more, however, Certon's earliest motet supports the theory that he grew up in a smaller town (such as Melun) where music would likely have been more conservative than in the city of Paris.

No. 2 Angelus Domini[15] (SAATB : Transposed Dorian)

Angelus Domini
Descendit de caelo
Et dixit mulieribus:
Alleluia.
Quem quaeritis,
Surrexit, sicut dixit,
Alleluia.

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[15] Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542); Vol. II, 192-99.

The five-voice motets from the 1542 motet book represent a considerable gain in stylistic maturity over earlier works. Unassimilated influences evident in the earlier works have been abandoned or absorbed.

The responsory form of Angelus Domini derives from the literal repetition of text and music for the two alleluia sections. Of the five-voice motets of 1542, Angelus Domini is the most chanson-like composition. It is also the shortest of the group. Voices appear in dance-like two-bar units. The slight rhythmic displacement of the third entry, and the stretto appearances of the fourth and fifth make clear that the simplicity is purposeful. Tonal answers contribute to an impression of harmonic clarity.

No. 3 Deus in nomine tuo[16] (SATTB : Transposed Dorian)

Deus in nomine tuo salvum me fac:
et in virtute tua judica me.
Deus exaudi orationem meam:
auribus percipe verba oris mei.
Quoniam alieni insurrexerunt adversum me,
et fortes quaesierunt animam meam:
et non proposuerunt Deum ante conspectum suum.
Ecce enim Deus adjuvat me:
et Dominus susceptor est animae meae.

Averte mala inimicis meis:
et in veritate tua disperde illos.
Voluntarie sacrificabo tibi,
et confitebor nomini tuo Domine:
quoniam bonum est:
Quoniam ex omni tribulatione eripuisti me:
et super inimicos meos despexit oculus meus.

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[16]Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542); Vol. II, 201-20.

Deus in nomine is a setting of Psalm 53, a prayer for defence against enemies. Four voices present the psalm in customary points of imitation, while the second tenor sings a long-note *cantus firmus* presenting the tract *Adjuva nos Deus* in the form of a twenty-five measure ostinato.[17] Appearing four times in each *pars*, the ostinato moves mostly in breves and longas. The slowly ascending breves of the opening segment gain in power by repetition, and strongly affect the musical shape: the imbalance produced by its ascending momentum motivates numerous descending counterpoints in the remaining voices. The climactic imbalance produced near the end of the first *pars* contributes to the effectiveness of the closing phrases. In the penultimate section, all five voices join for the first time in ascending themes, and the function of the slowly ascending ostinato becomes one of affirmation and summation. As a whole the section calls for and prepares the falling sequences and repetitions of the closing phrases.

Though relatively mild by contemporary Italian standards, this passage is one of the most emotionally charged sections to be found in Certon's liturgical music. It is characteristic of Certon, and perhaps the French composers generally, that the section concludes only *pars* I of the motet; the closing section of the motet is far more neutral in tone. Also characteristic is the use of a theme from *pars* I as an early imitation point in *pars* II. The theme in common, here,

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[17] *Liber usualis*, p. 528.

is the memorable closing theme, which appears as the second imitation point in pars II.

Though the two partes share an identical ostinato part, and the remaining themes tend to descend in both, the themes of the first pars are largely stepwise, and thus the leaps of the second pars present a fresh aspect. The motet is one of the composer's most successful works.

No. 4 Non conturbetur[18] (SSATB : Ionian)

Non conturbetur cor vestrum,
alleluia:
Ego vado ad Patrem meum
et dum assumptus suero
mitta vobis
alleluia
Spiritum veritatis
alleluia
et gaudebit cor vestrum
alleluia.

Ego rogabo Patrem meum
et alium Paraclitum dabit vobis
alleluia
Spiritum veritatis
et gaudebit cor vestrum
alleluia.

Non conturbetur is a spirited motet in two partes. The text, except for numerous interpolated alleluias, is taken from the discourse after the Last Supper as recorded in John 14. An implication of responsory form in the repeated closing lines of the stanzas is not carried out musically.

The design is a fairly free derivative of the variation principle. Repetition, variation, and permutation function at

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[18] Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542); Vol. II, 222-37.

various structural levels. Their interaction is in the nature of a renewing complexity to the song-like surface.

The two partes are unlike in the setting of the interpolated alleluias. In the first pars, the numerous alleluias do not become part of the large design. They are simple exclamations which round out and color the lines they follow. In the second pars, the alleluias occur less often but serve as the sole text for the third and sixth of six sections which are roughly equal in length. The large form of the second pars is thus the simpler design. Attention is directed to the increasing structural importance of the alleluia phrases by the motivic evolution in the three final sections. Motivic growth knits together the section and is primarily responsible for the exuberant quality of the final alleluia, which is achieved with unostentatious materials and, for this reason, without formal distortion of any kind. Some of the conventional balances of the large arch form are also present. The ambitus and scope of the principal motives of the outer sections are similar, but the direction (ascending vs. descending) reverses. The same is true of the second and fifth sections.

The first pars is less regular in design than the second. The five sections of this pars illustrate a structural concept that is relatively rare in Certon's more formal works: form based on a return of materials. The first section consists of two full statements of the same material, the first line of text and an alleluia. The two statements are

separated by extensions of the alleluia phrase, and by generous rests in each voice. In contrast to the numerous repetitions of motives customarily found in the polyphony of Netherlandish composers, Certon here uses one repetition only. Sharp sectional identity is achieved, and the zestful character of the syncopated theme is increased by the strong sense of return in each voice as it takes up the principal material again. The sense of return is more keenly felt, especially by the singer, as each voice returns to its theme at the pitch level at which it had previously been sung in that voice. Still, the polyphony as a whole does not repeat. The order and combination of the voices is so altered that the second statement as a whole constitutes, rather, a permutation of the first.

The various kinds of repetition and variation in Non conturbetur place this motet as a related but not typical example of the variation-chain form of Josquin. The typical variation-chain setting is a direct polyphonic equivalent of double versicles of plainsong sequences. Double phrases of two kinds are found in Non conturbetur: phrases in which new text is set to the same, or similar material, and phrases in which both text and music are repeated, the second being a permutation of the first.

Repetition in Non conturbetur varies in scope. Frequent repetition of single tones gives a speech quality to the melodic lines--contour is simplified, melodic content is lower, and themes are therefore more immediately memorable.

Short motives are also repeated, provided with new text, to make up a point of imitation (see S. measures 32-38). Whole phrases are repeated, sometimes at the same pitch level (as in the first phrases of pars I), or at new levels (as in the later phrases of the pars). Whole phrases return in permutation in four of the nine sections of the motet.

No. 5 Quam dilecta tabernacula[19] (SATTB : Transposed Phrygian)

Quam dilecta tabernacula tua Domine virtutum!
concupiscit et deficit anima mea in atria Domini.
Beati qui habitant in domo tua,
Spiritus tuus deducet me in terram rectam
et vivificabis me.
Quoniam apud te est fons vite
et in lumine tuo videbimus lumen.

Memor fui dierum antiquorum
et cognovi quia Dominus es
et anni tui non deficient.
Filii autem hominum in ebriabuntur
et torrente voluptatis tue potabis eos.
Quoniam apud te est fons vite
et in lumine tuo videbimus lumen.

Quam dilecta tabernacula is a full-scale responsory motet. The title text is from Psalm 83. The second psalm tone serves as the basis for the opening theme of the motet, and is suggested to a lesser extent in some of the succeeding themes of the first pars. The second pars includes a section in triple meter which is the only such section among the five-voice motets.

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[19] Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542); Tomus secundus psalmorum selectorum (Nuremberg: Montanus und Neuber, 1553); Liber septimus cantionum sacrarum (Louvain: Phalèse, 1555).

No. 6 Peccata Mea[20] (SATTB : Transposed Dorian)

Peccata mea Domine
sicut sagitte
infixa sunt in me
vulnera generent in me.
Sana me Domine
medicamento penitentie Deus.

Quoniam iniquitatem meam
et delictum meum
contra me est semper
Tibi soli peccavi.
Sana me Domine
medicamento penitentie Deus.

Peccata Mea is a full-scale responsory motet. The text is penitential in mood. More easily than any other of the five-voice motets, this one might be taken at first glance for a product of one of his contemporaries. The penitential subject restrains most of the ebullience often inspired by the composer's favorite subjects, and characteristic chanson techniques are withheld. Themes are longer, more flowing, and for the most part maintain a single character throughout. There is less of the clear division, often found in the other works of this period, between specifically memorable material and material that is more malleable, inocuous, or ornamental. A higher degree of stepwise movement and a greater use of weak-beat entrances also contribute to the effect of smoother, more uniformly woven polyphony. Peccata mea is typical, however, in its restricted harmonic progression, and there is still an occasional burst of sequential ornamentation.

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[20] Edition: P. Certon...modulorum L. II (Paris: Attaingnant, 1542).

No. 7 Domine non secundum[21] (SATTB : Mixolydian)

Domine, non secundum
peccata nostra,
quae fecimus nos:
neque secundum
iniquitates nostras
retribuas nobis.

Domine, ne memineris
iniquitatum nostrarum
antiquarum:
cito anticipent nos
misericordiae tuae,
quia pauperes
facti sumus nimis.

Adjuva nos, Deus
salutaris noster:
libera nos:
et propitius esto
peccatis nostris,
propter nomen tuum.

Domine non secundum is a large paraphrase motet for five voices based on the Gregorian tract for Ash Wednesday. The motet is a classic example of the French sixteenth-century paraphrase technique. Throughout, successive points of imita- are based on their corresponding plainsong phrases. Many of the principal plainsong ligatures are retained in the polyphony.

No. 8 Diligebat[22] (SATTB : Transposed Ionian)

Diligebat autem eum Jesus
quoniam speciales
prerogatius
castitatis ampliori

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[21] Edition: P. Certon...modulorum L. II (Paris: Attaingnant, 1542).

[22] Edition: Cipriani musici eccelentissimi cum quibusdam aliis doctis authoribus motectorum L. I (Venice: A. Gardane, 1544).

dilectione fecerat dignum
quia virgo electus
ab ipso virgo
in eum permansit.

In cruce denique
moriturus
huic matrem
suam virginem
commendavit
quia virgo electus
ab ipso virgo
in eum permansit.

Diligebat was among the music seen and admired by Charles Burney in the course of his journeys on the continent. Burney noted that this motet "appears to me equal, if not superior, to any composition of the same kind that I have seen by a native of France."[23] Though it is not known how many works by Certon were known to Burney, at least one other was known and was copied by him, the manuscript of which is now in the Cambridge University Fitzwilliam collection.[24]

The motet Diligebat is a short responsory in one pars of ninety-two measures in length. The returning section is approximately fifteen measures long, and is followed by short codas in both appearances.

An ostinato presenting the text "Sancte Joannes, ora pro nobis" is sung throughout by the second tenor. This ostinato unit is composed of two four-measure segments, the second of which repeats the first at the fifth above. The entire voice part consists of sixteen appearances of the ostinato segment, uniformly separated by two-measure rests.

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[23] Charles Burney, A General History of Music, edited by Frank Mercer (New York: Dover, 1957), II, 213-14.

[24] Ecce Maria genuit a 3; Fitzwilliam Museum MSS 112 & 179.

Although the ostinato part is not rhythmically differentiated from the other parts, it fulfills a real cantus-firmus function because of its utter simplicity. Throughout, the other four voices are heard in changing relations to this stable part.

Although only two years separate the publication of Diligebat and the 1542 motet book, the stylistic advance in the later motet is great. Whereas harmonic progression is, in general, the least provocative aspect of Certon's early liturgical music, in Diligebat more controlled harmonic progression is evident; harmony is less neutral from a tonal point of view. The deliberate avoidance of the tonic throughout the last two-thirds of the refrain is one pertinent example. The avoidance of tonic resolution here, in a chain boldly inaugurated (near the source) by a deceptive resolution of a tonic six-four suspension, shows the composer using a new harmonic technique with assurance. Larger areas cohere on a harmonic basis.

A strong, hymn-like metric sense is frequently produced by the uniform two-bar construction of the ostinato. This meter may be either supported or denied by concurrent harmonic arrival. Similarly, textural shifts in the imitation points sometimes clarify, and at other times mask the two bar construction. Compared with earlier works by Certon, Diligebat has a higher percentage of essential thematic material, and a sharper tonal focus.

No. 9 Adorna thalamum[25] (SAATB : Transposed Ionian)

Adorna thalamum tuum Sion,
et suscipe regem Christum
que virgo concepit.
Virgo pepit, virgo post partum,
Quem genuit, adoravit.

Suscipiens Symeon puerum in manibus,
exclamavit dicens,
Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.
Quia viderunt oculi mei
salutare tuum.
Quod parasti ante
faciem omnium populorum.
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.
Alleluia.

Surviving copies of the six Certon motets published by Le Roy and Ballard in 1552 are incomplete. The bass partbook is lacking. Three of these incomplete motets were written for five voices. Adorna thalamum takes its title from the short verse which precedes a setting of the Nunc Dimittis, the song of Simeon. The voice parts which survive indicate that stylistic advances observed in Diligebat are part of a continuing line of development.

Though former techniques are by no means entirely abandoned, melodies in these newer motets tend to be longer, smoother, and more rounded in contour as compared with typical earlier melodies. Increasingly, leaps and scalewise passages tend to be separated from each other, rather than mingled throughout as in earlier works. The latter method produces

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[25] Edition: Liber primus sexdecim musicales modulos (Paris: Le Roy et Ballard, 1552).

a rougher, less controlled melodic effect. Further, short note-values tend to be distributed throughout the phrase, appearing in numerous short groups of two or three at a time. In the earlier style, short note-values were more isolated, appearing typically in bursts of eight or ten. The shorter note-values in the newer style are integrated in the melodic lines to a far greater extent than in the earlier style, where their function was primarily ornamental.

No. 10 O Crux splendidior[26] (SATTB : Transposed Dorian)

O Crux, splendidior
cunctis astris,
mundo celebris,
hominibus multum amabilis,
sanctior universis:
quae sola fuisti
digna portare
talentum mundi:
dulce lignum,
dulce clavos,
dulcia ferens pondera:
salva praesentem catervam,
in tuis hodie
laudibus congregatam.

O Crux splendidior is another of the incomplete motets of 1552. The surviving parts present an imitative paraphrase of the antiphon which is sung at first Vespers for the feast of the Finding of the Holy Cross.[27]

No. 11 Vidi turbam magnam[28] (SATTB : Transposed Ionian)

Vidi turbam magnam
quam dinumerare nemo poterat,

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[26]Edition: Liber primus sexdecim musicales modulos (Paris: Le Roy et Ballard, 1552).

[27]Liber usualis, p. 1453.

[28]Edition: Liber primus sexdecim musicales modulos (Paris: Le Roy et Ballard, 1552).

et tribubus et populis
antes thronum
in conspectu agni,
amicti stolis albis,
et palme in manibus eorum,
et clamabant
voce magna dicentes,
Salus Deo nostro,
qui sedet super
thronum et agno.

Et omnes stabant
et seniorum,
et quatuor animalium,
et ceciderunt
in conspectu throni
in facies suas,
et adoraverunt
Deum dicentes, Amen.
Benedictio et claritas,
et sapientia et gratiarum actio,
honor et virtutem
et fortitudo Deo nostro
in saecula saeculorum, Amen.

Vidi turbam magnam, one of the incomplete motets of 1552, is a large motet in two partes on a text assembled from the seventh chapter of the Apocalypse.

No. 12 Ecce ego Joannes[29] (SATTB : Transposed Ionian)

Ecce ego Joannes
vidi ostium
apertum in caelo
Et ecce sedes posita
erat in eo,
et in medio sedis,
et in circuitu eius,
quatuor animalia
plena oculis,
ante, et retroante,
et dabant gloriam,
et honorem,
et benedictionem
sedenti,
super thronum viventi
in saecula saeculorum.
Amen.

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[29]Edition: Moduli undecim festorum (Paris: Duchemin, 1554).

Ecce ego Joannes is composed of a single series of nine imitation points. Of the nine, three offer standard textural variations: a full introductory setting of the text "quatuor animalia" is followed by chanson-like sets of close entries sustaining a single sonority--the full first imitation point is followed by sets of four, three, and then two entries; another section "plena oculis, ante, et retro" is composed in a vividly descriptive lattice-work texture; a third section "super thronum viventi" is built up in short sequential phrases. In each phrase of these sequences, two of the three voices used move in parallel thirds or sixths.

The most striking stylistic development in Ecce ego is the economy and precision with which text is set to music. Themes tend to be constructed so that a single note is provided for each syllable, the last syllable coinciding with the last note of the theme. Though a syllabic style is always customary in chordal passages and simple declamatory motets, the virtual exclusion of vocalized groups of notes in imitative polyphony such as this is exceptional in Certon's music. A steady decline in the use of brilliant melisma, especially the quasi-instrumental final melisma which is so prominent a characteristic of Certon's earlier motets, reaches an end-point in Ecce ego Joannes.

Specific descriptive effects are relatively rare in Certon's music. The setting of "Ecce ego Joannes vidi ostium apertum in caelo..." offers one such example. Here, in order to maintain an important descending line established by the

second motive in two upper parts, both tenors omit the initial motive, beginning immediately with this second, descending motive. This more casual treatment of an initial imitation point produces an effect which is more intimate than that produced by the more traditional method. The casual treatment is used only in one other motet, the Domine si Tu es. In both motets, Certon's procedure is inspired by a highly subjective text. The two instances suggest an aspect of the dissolution of the Ren aissance concept of contrapuntal integrity, and its replacement by a baroque concept wherein parts may sacrifice individual integrity in contributing to a joint effect. In two other motets from the collection containing Ecce ego Joannes, one each by Gombert and Goudimel, voices are initially introduced on a motive other than the first.

The general effectiveness of Ecce ego is sharply reduced by its harmonic redundancy, which undercuts the expressively economical, Italian-influenced melodic style.

No. 13 Homo quidam [30] (SATTB : Transposed Ionian)

Homo quidam fecit coenam magnam,
et misit servum suum hora coenae
dicere invitatis, ut venerit:
Quia parata sunt omnia.
Alleluia.

Venite, comedite panem meum,
et bibite vinum quod miscui vobis.
Quia parata sunt omnia.
Alleluia.

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[30] Edition: Moduli undecim festorum (Paris: Duchemin, 1554).

The 1544 Duchemin collection which includes the present motet and Ecce ego Joannes offers some perspective on Certon's treatment of initial imitation points. Of the eleven motets in the collection, six open with a monothematic imitation point. These are single motets by Maillard, Villefond, and Gardane; and three motets by Goudimel. Two other motets from the collection open with plainsong in one or more voices, and a paraphrasing countertheme in others. Certon's Homo quidam and an anonymous Victimae Paschali are of this type. A third type, which has been mentioned above, is essentially monothematic, but more casual in treatment. Certon's Ecce ego Joannes and Goudimel's Ista es speciosa introduce one or more voices with a second motive rather than the first. A Gombert motet, Surge Petrus, in the same collection combines aspects of the second and third types: two voices enter with a first theme; a third presents a countertheme; the remaining voice enters with the second motive of the countertheme, but does so before the motive appears as part of the full countertheme.

No. 14 Domine si Tu es[31] (SATTB : Dorian)

Domine, si Tu es
jube me venire ad Te
super aquas.
Et extendens Jesus manum
apprehendit eum,
et dixit Jesus:
modicae fidei
quare dubitasti?

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[31]Edition: Sacrarum cantionum L. III (Antwerp: Waelrant, 1555).

Certon's last published motet for five voices is a setting of the Biblical episode of Jesus walking on the water. This short motet, which was published by Waelrant of Antwerp, is one of Certon's finest works.

The colorful text infuses a tone that is somewhat warmer than is usual in the French style. Peter speaks at the beginning of the motet, and the question "quare dubitasti?" concludes the text. Certon's setting is a model of economical, expressive statement. Without specific description, the setting evokes in turn, Peter's hesitancy, the assurance of extended hands, the quiet authority of Jesus' voice, and the poignance of the concluding question. The degree of sensitivity and appropriateness in matching motive, texture, harmonic progression and text is rare.

A fully effective harmonic dimension distinguishes Domine si Tu es from many of the composer's earlier motets, and Certon's fairly late abandonment of the more neutral modal-harmonic concept may be said to be complete in this motet. The predominance of harmonic progression by fourths and fifths, and the emphasis given these progressions by stronger positions within the phrase produce a sense of real tonality. Definite affirmation of certain tonal levels is reserved for important phrases of the text. The succinctly harmonic phrase "et dixit Jesus," and the arrival at a new tonal level coincident with the end of the phrase "et extendens Jesus manum apprehendit eum..." illustrate new aspects of Certon's harmonic art.

Domine si Tu es presents a freer stylistic combination of both early and more recent techniques than do his other motets of the 1550's. These, especially Ecce ego Joannes, seem to reflect directly the strong Netherlandish-Italian influence bearing on Parisian composers in the 1550's. Certain elements of Certon's earlier style in Domine si Tu es might suggest that this motet is a transitional work, a tentative experiment in adapting his earlier style to new tastes; and the place of publication (Antwerp as opposed to Paris) could account for the one year later publication date of such an earlier work. However, the harmonic fullness of Domine si Tu es belies such a theory. More likely Ecce ego is in fact (as suggested by its publication date) the earlier work, a work composed directly under the influence of a foreign style, and representing an early attempt at close emulation of that style. Domine si Tu es has the air of a mature work, demonstrating the assimilation and reinflection of a foreign style by the reassertion of the composer's own musical personality.

Among the earlier elements of Certon's style which reappear are the use of open fifths and extended melismas. The motet is punctuated by open fifth arrival points (measures 17, 25, 35, 41, 57). Three voices concluding in an open fifth at "aquas" make vivid Peter's dubious view of the water before him, and the character established in this cadence continues in the upper note of the fifth, which lingers for an extra full measure in the highest voice. The final

phrase "quare dubitasti?" is the richest in harmonic progression and in dissonance; maximum contrast within the style is afforded this area by its introduction through an open fifth sonority.

Extended groups of eighth-notes also reappear. In the works which more directly reflect strong Italian influence, eighth-notes were used almost exclusively in very short groups which became integral parts of the melodic line. Extended groups of short notes reappearing in Domine si Tu es do not, however, represent a return to the earlier use of groups which are chiefly melismatic or ornamental in function; they represent, rather, an extension in principle of the fully integrated shorter groups. In this respect, Certon's practice here approximates the later style of Palestrina.

C. The Motets for Four Voices

Certon's four-part liturgical music embraces a wider range of styles than that written for any other medium. Excluding the Masses and the Magnificat, which are all basically four-part, the amount of music composed for four voices is approximately equal to that composed for five. Most of the motets are composed in imitative counterpoint, but they also include a chordal motet, a few short pieces which are scarcely more than harmonized plainsong, and, similar to these in style, but much larger in scope, a full-length psalm setting. The present group of motets is less interesting as a whole than those for five voices, however, because the composer's

last thirty years are represented by only two motets, which are incomplete, and a harmonized plainsong psalm.

No. 1 Sub tuum praesidium[32] (SATB : Transposed Dorian)

Sub tuum praesidium confugimus,
sancta Dei Genitrix:
nostras deprecationes ne despicias
in necessitatibus:
sed a periculis cunctis
libera nos semper,
Virgo gloriosa et benedicta.

Sub tuum praesidium is a paraphrase motet based on the Gregorian antiphon in honor of the Blessed Virgin.[33] The paraphrase of the plainsong is close, and is composed in imitative polyphony throughout. In general, sections are built up rather unimaginatively, by repetitions of a first paraphrase in place of extension or new paraphrase. Nearly all of the imitation points are monothematic, the opening point being one of the exceptions.

No. 2 Asperges me[34] (TTTB : Mixolydian)

Asperges me, Domine,
hyssopo, et mundabor:
lavabis me, et super nivem
dealbabor.

Certon's setting of the antiphon Asperges me is a short paraphrase based on the twelfth century version of the antiphon now included among the ad libitum chants.[35]

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[32]Editions: Primo Libro Motetti del frutto (Venice: Gardane, 1539); Excelentiss. autorum diverse modulationes que sub titulo Fructus L. I (Venice: Gardane, 1549).

[33]Liber usualis, p. 1861

[34]Edition: Missarum musicalium L. III (Paris: Attainnant, 1540).

[35]Liber usualis, p. 13 (II).

Undoubtedly because of its place in the service, preceding the Ordinary of the Mass, the Asperges me setting was included in a Mass collection, to which it was appended along with other short extra items used in connection with the Mass. In a further gesture toward completeness, the publisher also included the motets on which the two parody Masses making up the main part of this volume were based. The Asperges me is in imitative polyphony throughout, and differs thus from the chordal settings of the other appended items of this volume.

No. 3 O Salutaris Hostia[36] (SATB : Mixolydian)

O Salutaris Hostia,
Quae caeli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.

A simple setting by Certon of O Salutaris Hostia was included among the items appended to the 1540 Certon-Claudin Mass collection. Its text is the fifth verse of the hymn Verbum supernam, and is also in present liturgical use one of the chants of benediction in honor of the Blessed Sacrament. The first line is intoned. Excepting for lightly embellished cadences, the remainder of the piece is a simple harmonization of the plainsong, which lies in the soprano.[37]

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[36] Edition: Missarum musicalium L. III (Paris: Attaingnant, 1540); P. Wagner, Geschichte der Messe, p. 248.

[37] Liber usualis, p. 941.

No. 4 Responses before the Preface[38] (SATB)

[Per omnia saecula saeculorum]
Amen.
[Dominus vobiscum.]
Et cum spiritu tuo
[Sursum corda.]
Habemus ad Dominum.
[Gratias agamus Domino Deo nostro.]
Dignum et justum est.

Certon's chordal setting of the choral responses to the phrases of the celebrant before the Preface consists almost entirely in an alternation between tonic and dominant triads. The first two phrases cadence on F, the second two on G. There is one flat in the signature. The last two lines are set to the same music and are slightly more extended than the first two. Rhythm is consistently in breves, except for a cadence ornament in a single voice in each of the last two phrases.

No. 5 Ascendo ad Patrem[39] (SATB : Mixolydian)

Ascendo ad Patrem meum
et Patrem vestrum
Deum meum
et Deum vestrum
alleluia.
Et dum assumptus suero
mittam vobis Spiritum veritatis
alleluia.

Nisi ego abiero
Paraclitus non veniet
alleluia.
Et dum assumptus suero
mittam vobis Spiritum veritatis
alleluia.

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[38] Edition: Missarum musicalium L. III (Paris: Attaingnant, 1540); P. Wagner, op. cit., 249.

[39] Edition: P. Certon...modulorum L. II (Paris: Attaingnant, 1542).

Ascendo ad Patrem is a full-scale responsory motet in two partes. Its text is taken partly from the plainsong antiphon for Lauds on Ascension Day.[40] Musically the relation between motet and this antiphon are not close; only two motet phrases are similar to the corresponding plainsong phrases. Many of the imitation points are composed in paired imitation. Closing codettas to each pars are taken from the alleluia sections which immediately precede each of the "B" sections of the a-B-c-B responsory form. The alleluia sections of the two partes are related but are not identical; the alleluia sections of the second pars use the lower theme of the first pars sections as an upper theme. Thus each pars has its own a-B-c-B design, apart from the large a-B-c-B design of the responsory form as a whole.

No. 6 Caecilia virgo gloriosa[41] (SATB : Transposed Dorian)

Caecilia virgo gloriosa
semper Evangelium Christi
gerebat in pectore suo,
et non diebus neque noctibus,
a colloquiis divinis
et oratione cessabat.

Dum aurora finem daret
Caecilia dixit: Eja, milite Christi,
abjicite opera tenebrarum,
et induimini arma lucis,
alleluia.

The motet book of 1542 included two four-part settings of texts in honor of St. Caecilia, both of which are extremely

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[40] Liber usualis, p. 845.

[41] Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542); Vol. II, 255-269.

conservative in style. Caecilia virgo is a large motet in two partes which bears some thematic resemblance to the antiphons in present use.[42]

Real answers, rather than tonal, are used, although the opening motive spans a fifth from tonic to dominant. The spacing of entries is far more leisurely than in the majority of the companion works of 1542. The absence of paired imitation and extended duos contributes to a more closely woven polyphonic texture. Highly characteristic modal-harmonic progressions underline the conservatism of the polyphonic technique. At measures 7-8, for example, a major triad on the second degree moves to an open fifth on the tonic. The continuous series of imitation points is interrupted by a brief chordal passage in pars II.

No. 7 Cantantibus organis[43] (SATB : Dorian)

Cantantibus organis,
Caecilia Domino decantabat dicens:
Fiat cor meum immaculatum,
ut non confundar.
Est secretum, Valeriane,
quod tibi volo dicere:
Angelum Dei habeo amatorem
qui nimio zelo custodit corpus meum.

Benedico te, Pater Domini
mei Jesu Christi:
quia per Filium tuum ignis
exstinctus est a latere meo.
Fiat Domine cor meum immaculatum,
ut non confundar.

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[42] Liber usualis, p. 1757; Antiphonale romanum, p. 778.

[43] Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542); Vol. II, 239-253.

Cantantibus organis is a large paraphrase motet composed in two partes, and in the Dorian mode. It is based on three antiphons in honor of St. Caecilia: Cantanbibus organis, Est secretum Valeriane, and Benedico te Pater.[44] Only the opening points of each pars and the song "Fiat cor meum" present close paraphrases of the plainsong. The song appears in the middle of the first pars, but it closes the second, where, however, it is given a new setting. Except for this repetition of text only, and a short chordal passage in the second pars, the motet consists of a free series of imitation points. Each point is in the nature of a free musical response to the immediately preceding section. An instrumental melisma in the opening phrase was perhaps inspired by an impression of St. Caecilia's instrument as seen in medieval paintings (see measures 5 and 12). This is a rare example in Certon's liturgical works of the ornamental group of four sixteenth-notes, frequently found in the music of Richafort and his generation.

No. 8 Cum sublevasset[45] (SATB : Ionian)

Cum sublevasset oculos Jesus,
et vidisset maxima multitudinem
venientem ad se, dixit ad Phillippum:
Unde ememus panes ut manducent hi?
Hoc autem dicebat tentans eum:
ipse enim sciebat quid esset facturus.

Accepit ergo et cum gratias
egisset distribuit
discumbentibus similiter
et ex piscibus quantum volebant.

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[44] Liber usualis, pp. 1754, 1756, 1757.

[45] Edition: P. Certon...modulorum L. II (Paris: Attaingnant, 1542).

Cum sublevasset is a compact setting of the Biblical episode of the feeding of the five thousand. The first pars bears some thematic resemblance to the antiphon presently used at Lauds on Sunday in the fourth week of Lent.[46] Thematic relations between the motet and the plainsong are occasionally only barely discernible; still, the opening plainsong motive and two later motives with a leap of a fifth are striking, and these appear in the corresponding motet sections. The characteristic ambitus of a plainsong phrase may be retained in the paraphrase though, curiously, expressed in reversed direction (measure 12). The second pars opens with a chordal phrase. The second theme of the second pars is a close variant of the penultimate theme of the first pars. This suggestion of an arch form across the partes is aided by the resemblance between the third and fourth themes of the second pars (which are variants of each other) to a still earlier theme in the first pars. The use of Ionian mode, tonal answers, some paired imitation, close entries, and passages with parallel outer voices produce an impression of economy and solidity.

No. 9 Jerusalem cito veniet[46] (SATB : Transposed Ionian)

Jerusalem cito veniet
salus tua quare merore consumeris.

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[46] Liber usualis, p. 1093

[47] Edition: P. Certon...modulorum L. II (Paris: Attaingnant, 1542).

Nun quid consiliarius non est tibi
quia innovabit te dolor
salvabo te et liberabo te
Noli timere.
Noe.

Descendet sicut pluvia in vellus
et sicut imber super gramen.
Noe.
Et adorabunt cum omnes reges terre
omnes gentes servient ei
Veni Domine et noli tardare
relaxa facinora plebis tue
et revoca dispersos in terram suam.
Noe.

Jerusalem cito veniet is stylistically similar to Cum sublevasset from the same collection, but it is lighter in weight, primarily because of a larger number of extended duo passages and paired imitations. More angular themes and successions of points which are variants of each other suggest that this motet is freely composed rather than a paraphrase of pre-existent material.

No. 10 Laus et perennis[48] (SATB : Aeolian)

Laus et perennis gloria
Deo Patri, et Filio,
sancto simul Paraclito,
in saecula saeculorum.
Amen.

Except for its florid Amen section, Laus et perennis is quasi-chordal throughout, the single example among the forty-four motets of Certon. The tenor voice presents a nearly literal version of the antiphon for second Vespers of

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[48] Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542); Vol. II, 271-274.

Trinity Sunday.[49] Cadence points of the first four phrases describe a circle of fifths from A downward. The final two phrases both cadence again on A. The third is present in the final chord of all six phrases. In this motet more than any other, Certon's vast experience as a composer of chordal chansons is apparent. Harmonic progression is sure, and without redundance.

No. 11 Tanto tempore[50] (SATB : Transposed Dorian)

Tanto tempore vobiscum sum,
et non cognovistis me?
alleluia
Philippe, qui vide me,
videt et Patrem meum,
alleluia.
Non credis quia ego in Patre,
et Pater in me est?
alleluia.

Domine, ostende nobis Patrem,
et sufficit nobis,
alleluia.
Philippe, qui videt me,
videt et Patrem meum,
alleluia.
Non credis quia ego in Patre,
et Pater in me est?
alleluia.

Tanto tempore is a closely integrated, very freely derived paraphrase motet in responsory form. Its subject is the apostle Philip's request, during the discourse after the Last Supper, for visible proof of God the Father. The motet is to an unusual extent dominated by the strong open fifth motive of the beginning phrase, from the dominant down to the tonic and back. Tonal answers are regularly used.

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[49] Liber usualis, p. 914.

[50] Edition: P. Certon...modulorum L. II (Paris: Attaingnant, 1542).

Excluding the regularly dispersed alleluia sections, all but one point of imitation in the motet opens with an interval of a fifth or (in two cases) has a prominent internal leap of a fifth. In this way, poignant associations with the unequivocal opening fifths permeate the entire motet.

Tanto tempore is unusual among Certon's motets in that the "B" section of the responsory form is substantially longer than the "a" and "c" sections.

Each of the six alleluias is given a different setting (except the two which return as part of the refrain in the second pars).

No. 12 Tulerunt Dominum meum[51] (SATB : Transposed Phrygian)

Tulerunt Dominum meum,
et nescio ubi posuerunt eum:
Dixit ei angelus
mulier quid ploras
surrexit sicut dixit
precedet vos in galileam
ibi eum videbitis.

Dum ergo fleret inclinavit se
et prospexit in monumentum
et vidit duos angelos
in albis sedentes
qui dicunt ei
mulier quid ploras
precedet vos in galileam
ibi eum videbitis.

Tulerunt Dominum is a responsory motet based on Mary Magdalene's visit to the tomb on Resurrection morning. Conventional points of imitation and music which is only casually related to the text mark the first pars, which is far inferior to the second. This pars contains some music

[51] Edition: P. Certon...modulorum L. II (Paris: Attaingnant, 1542).

which ranks with Certon's best. The opening theme of the second pars is well suited to the text "Dum ergo fleret...." The "B" section of the design begins at the text "mulier quid ploras?" which is set to a stepwise descending theme. Three successive points within this section are variants of each other: all have a distinctive upward third which gradually counters the descending momentum of the opening theme of the section.

No. 13 Verbum iniquum[52] (TTTB : Transposed Dorian)

Verbum iniquum et dolosum
longe fac a me Domine
Divitias et paupertates
ne dederis mihi Domine
sed tantum victui meo
tribue necessaria.

Ne forte fatiatus
euomam illud et periurem
nomen Dei mei
sed tantum victui meo
tribue necessaria.

Verbum iniquum is a somber responsory motet in two partes for three tenors and Bass, with the short antiphon Asperges me and the Missa Le temps qui court, one of Certon's three works for this medium. Undoubtedly because of the narrower pitch range available, the themes of the motet include many more leaps than usual. The opening themes of both partes include large upward leaps. In the first pars these span an octave. Upward leaps are counterbalanced in the closing section by strong downward leaps. A long second tenor organpoint in the second imitation point is derived by leap, and

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[52]Edition: P. Certon...modulorum L. II (Paris: Attaingnant, 1542).

is later passed to another tenor voice, which after yet another leap continues with the final statement of this imitation point.

No. 14 Ave Regina caelorum[53] (SATB : Transposed Dorian)

Ave Regina caelorum,
Ave Domina Angelorum:
Salve radix, salve porta,

Gaude Virgo gloriosa,
Super omnes speciosa:
Vale, o valde decora
Et pro nobis Christum exora.

Certon's Ave Regina caelorum was included in the 1552 Le Roy and Ballard collection which survives incompletely. The stylistic changes observed in the five-voice motets of the 1550's are apparent also here, and in the companion motet for four voices, Regina caeli. Both motets are paraphrases of the Gregorian antiphons. Clean and expressive melodic lines result from the elimination of much of the earlier ornamental passage-work.

No. 15 Regina caeli[54] (SATB : Transposed Ionian)

Regina caeli is the only motet text which survives in more than one setting by Certon. Two settings for six voices have been discussed above. The four-voice setting is one of the incomplete motets of 1552. The tenor paraphrase is in slightly longer note-values.

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[53] Edition: Liber primus sexdecim musicales modulos (Paris: Le Roy et Ballard, 1552).

[54] Ibid.

No. 16 In exitu Israel[55] (SATB : Dorian)

1. In exitu Israel de Aegypto
domus Jacob de populo barbaro.
2. Facta est Judaea sanctificatio ejus,
Israel potestas ejus
3. Mare vidit, et fugit:
Jordanis conversus est retrorsum.
4. Montes exsultaverunt ut arietes:
et colles sicut agni ovium?
5. Quid est tibi mare quod fugisti?
et tu Jordanis, quia conversus es retrorsum?
6. Montes exsultastis sicut arietes,
et colles sicut agni ovium?
7. A facie Domini mota est terra,
a facie Dei Jacob:
8. Qui convertit petram in stagna aquarum,
et rupem in fontes aquarum.
9. Non nobis Domine, non nobis:
sed nomini tuo da gloriam.
10. Super misericordia tua et veritate tua:
nequando dicant gentes: Ubi est Deus eorum?
11. Deus autem noster in caelo:
omnia quaecumque voluit, fecit.
12. Simulacra gentium argentum et aurum,
opera manuum hominum.
13. Os habent, et non loquentur:
oculos habent, et non videbunt.
14. Aures habent, et non audient:
nares habent, et non odorabunt.
15. Manus habent, et non palpabunt: pedes habent,
et non ambulabunt:
non clamabunt in gutture suo.
16. Similes illis fiant qui faciunt ea:
et omnes qui confidunt in eis.
17. Domus Israel speravit in Domino:
adjutor eorum et protector eorum est.
18. Domus Aaron speravit in Domino:
adjutor eorum et protector eorum est.
19. Qui timent Dominum speraverunt in Domino:
adjutor eorum et protector est.
20. Dominus memor fuit nostri:
et benedixit nobis.
21. Benedixit domui Israel:
benedixit domui Aaron.
22. Benedixit omnibus qui timent Dominum,
pusillis cum majoribus.
23. Adjiciat Dominus super vos:
super vos, et super filios vestros.

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[55]Edition: Octo Cantica Divae Mariae Virginis...(Paris: Le Roy et Ballard, 1564).

24. Benedicti vos a Domino,
    qui fecit caelum et terram.
25. Caelum caeli Domino:
    terram autem dedit filiis hominum.
26. Non mortui laudabunt te Domine:
    neque omnes qui descendunt in infernum.
27. Sed nos qui vivimus, benedicimus Domino,
    ex hoc nunc et usque in saeculum.
28. Gloria Patri, et Filio,
        et Spiritui Sancto.
29. Sicut erat in principio, et nunc, et semper,
    et in saeculorum. Amen.

With the exception of the Missa Christus resurgens, the psalm setting In exitu Israel was the last of Certon's four-part liturgical music published in his lifetime. The psalm was included in a small Le Roy and Ballard volume containing works by Claudin, Maillard, and Certon.

This setting is simply a harmonization of the psalm tone peregrinus, which lies in the tenor voice. Music for the twenty-nine stanzas, each comprising two lines of text, is written out in full, though there are only slight changes made from stanza to stanza. These changes are mostly rhythmic adjustments made to accomodate the text. Very infrequently an alternate harmonic progression is used in the first line of a stanza. The chord roots of the basic harmonic formula are: d-------g-d-F-C-F; C-------g-B♭-d-A-d. The second and third harmonies of the formula are occasionally replaced by a triad on the sixth degree.

Throughout, the setting is in note-against-note style, and except for two-note ligatures recurring at the end of each stanza, there is only one note for each syllable. The copious examples of adaptations of new text to a single formula are of

value in the study of Certon's later conception of Latin accentuation, particularly as affected by duration, metric position, and syncopation, which approximates, now, the Italian.[56]

D. The Motets for Three Voices

Certon's eight motets for three voices are all short. They are modest efforts compared with the motets for four, five, and six voices. The three-part music is full of charm, however, and ranges in complexity from the extremely simple polyphony of Dulcis amica to the brilliantly figured counterpoint of Ecce Dominus. Six of the eight motets are settings of texts in honor of the Virgin Mary. They were apparently among the composer's most popular works.[57]

No. 1 Ave sanctissima[58] (SAB : Dorian)

Ave sanctissima and the companion motet of 1540, Dulcis amica, served as models for Masses by Certon. The setting is discussed above in connection with the Mass based on it.[59]

No. 2 Dulcis amica[60] (SAB : Transposed Ionian)

This motet is also discussed above in connection with the cantus-firmus (and parody) Mass based on it.[61]

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[56]The earlier French declamation is discussed in Chapter VI, p. 132f.

[57]Editions are listed above, pp. 10-14.

[58]Editions: Missarum musicalium L. III (Paris: Attaingnant, 1540); Vol. II, 276-80.

[59]See p. 42f.

[60]Editions: Missarum musicalium L. III (Paris: Attaingnant, 1540); Vol. II, 282-83.

[61]See p. 49f.

No. 3 Ave Maria[62] (SSS : Aeolian)

Ave Maria, gratia plena:
Dominus tecum:
benedicta tu in mulieribus.

Certon's Ave Maria is a short paraphrase motet based on the well-known Marian antiphon.[63] The motet is scored for three nearly equal treble voices, two sopranos and mezzo-soprano. Though all paraphrase the same material, a dual thematic character is maintained throughout most of the composition. Two voices may join in presenting a freely figured paraphrase, while the third assumes an opposite character, presenting a more solemn version as contrast to the pair; or, the procedure is reversed. The alignment of voices changes from phrase to phrase. Very often the pair is arranged to simulate canon, and occasionally note-values are lengthened and entries arranged in such a way as to achieve the effect of a cantus firmus passing from voice to voice.

No. 4 Ecce Dominus[64] (SSA : Transposed Ionian)

Ecce Dominus veniet,
et omnes sancti ejus cum eo:
et erit in die illa
lux magna, alleluia.

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[62] Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542); Variarum linguarum tricinia tom. II (Nuremberg: Montanus und Neuber, 1560).

[63] Liber usualis, p. 1679.

[64] Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542); Variarum linguarum tricinia tom. II (Nuremberg: Montanus und Neuber, 1560); Modulorum ternis vocibus...Volumen primum (Paris: Le Roy et Ballard, 1565.

Ecce Dominus is a brilliantly figured paraphrase setting of the Advent antiphon.[65] Three voices, two sopranos and a contralto, share equally in the figuration and paraphrase. The sections of the motet reflect the symmetrical proportions of the antiphon. Large phrases usually include at least one restatement of the main imitation point by each voice. Phrase extensions have more the character of ornament than variation.

No. 5 Ecce Maria[66] (ATB : Transposed Dorian)

Ecce Maria
genuit nobis Salvatorem,
quem Joannes videns
exclamavit, dicens:
Ecce Agnus Dei,
ecce qui tollit peccata mundi.
Amen.

Ecce Maria presents a very free paraphrase of the Gregorian antiphon. The six imitation points are all related to each other. The first outlines an ascending fifth, from tonic to dominant (or a fourth in tonal answers). All succeeding points are variants of a descent from tonic to dominant (or from dominant to tonic). The close motivic integration is relieved by a greater variety in the patterns of entrances and in the lengths of sections as compared with other motets of this group.

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[65] Liber usualis, p. 324.

[66] Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542); Modulorum ternis vocibus...Volumen primum (Paris: Le Roy et Ballard, 1565); Selectissimarum cantionum sacrarum... Liber tertius (Louvain: Phalèse, 1569).

No. 6 Laus Deo[67] (SAB : Transposed Ionian)

Laus Deo
Pax vivis
Et requies defunctis.
Amen.
Et beata viscera
Mariae Virginis,
quae portaverunt
aeterni Patris Filium.
Amen.

The thematic material of Laus Deo appears to be a plainsong paraphrase, though no complete plainsong source has been identified. The second half of the motet bears some thematic resemblance to the Communion, Beata viscera, prescribed for use on feasts of the Blessed Virgin.[68] The first three phrases of the motet are introductory in character, and each is set off by a cadence fermata. A steadily more imposing treatment is given to each phrase, including a gradual increase in both the length of phrases and in the activity of the parts. The opening is extremely simple; the closing highly melismatic.

No. 7 Sancta Maria[69] (SAT : Transposed Ionian)

Sancta Maria,
succurre miseris,
juva pusillanimes,
refove flebiles:
ora pro populo,
interveni pro clero,
intercede pro devoto
femineo sexu.

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[67] Edition: P. Certon...modulorum L. II (Paris: Attaingnant, 1542).

[68] cf. Liber usualis, p. 1268.

[69] Editions: P. Certon...modulorum L. II (Paris: Attaingnant, 1542); Modulorum ternis vocibus...Volumen secundum (Paris: Le Roy et Ballard, 1565); J. S. Smith (ed.), Musica antiqua (1812), p. 130.

Sancta Maria is symmetrical. Six phrases are divided at mid-point by a full cadence, which is followed by rests in all voices. The first and last phrases balance each other in length, and these are roughly twice as long as the more compact internal phrases. The outer imitation points each comprise a short introductory motive and a longer, more flowing motive, which is repeated. This short motet and the Dulcis amica (which is hardly original with Certon) are the only two motets of Certon which have been available in modern edition.

No. 8 Da pacem Domine[70] (?SA : Transposed Dorian)

Da pacem, Domine
in diebus nostris
quia non est alius,
Qui pagnet pro nobis
Nisi tu Deus noster.

Da pacem Domine is the only new three-voice motet to appear after 1542. It was probably written, however, at about the same time as the motets of 1542. Stylistically, Da pacem Domine seems to be a Dorian mode counterpart of Ecce Dominus. Unfortunately, only tenor and bass part-books are found in the Bibliotheque Ste. Genevieve in Paris.[71] The only complete copy of this work is contained in the Biblioteca del Conservatorio in Madrid, and has not been available for examination. The setting appears to be a plainsong paraphrase, although the source has not been identified.

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[70] Edition: Modulorum ternis vocibus...Volumen secundum (Paris: Le Roy et Ballard, 1565)

[71] I should like to acknowledge the generous assistance of Mr. Martin Herman who, taking time from his own work in Paris, made transcriptions of these two voice parts for me.

E. The Magnificat[72]

[1. Magnificat anima mea Dominum:]

2. Et exsultavit spiritus meus in Deo salutari meo.

[3. Quia respexit humilitatem ancillae suae: ecce enim ex hoc bestam me dicent omnes generationes.]

4. Quia fecit mihi magna qui potens est: et sanctum nomen ejus.

[5. Et misericordia ejus a progenie in progenies: timentibus eum.]

6. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.

[7. Deposuit potentes de sede, et exaltavit humiles.]

8. Esurientes implevit bonis: et divites dimisit inanes.

[9. Suscepit Israel puerum suum, recordatus misericordiae suae.]

10. Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

[11. Gloria Patri, et Filio, et Spiritui Sancto.]

12. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Certon's alternate verse setting of the Magnificat is one of his finest compositions. It was included in a set of eight Magnificats published by Le Roy and Ballard in 1557. Other composers represented in the collection were Maillard,

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[72] Editions: Canticum Beatae Mariae Virginis (Paris: Le Roy et Ballard, 1557); Vol. II, pp. 291-307.

Claudin, and Goudimel. The setting by Certon *in septimi toni* is the only Magnificat setting by him that has survived.

The pattern of entrances, the cadence points, and general contour, of the *tenor* and *superius* lines especially, constitute a free expression of the seventh Gregorian mode. The principle characteristics of the seventh tone Magnificat formula, emphasis on *D* as dominant, *F* touched upon as highest tone, and descending closing formulas, may be seen also in the opening measures of the *superius* of Certon's setting, although the Gregorian formula is not literally present.

The six sections present the even-numbered verses only. They are composed for four, four, three, two, four, and five voices, respectively. These polyphonic sections, with the intervening verses in plainsong, make up a musical structure of some complexity, but in character the Magnificat is one of Certon's most forthright works.

CHAPTER VI

CONCLUSION

From the present study of Certon's liturgical music, the following conclusions can be drawn:

(1) Though his name is usually linked with that of Sermisy, Certon's music represents a vein that is more purely French in origin.

(2) The directness and artlessness of his music sets it apart from that of his contemporaries.

(3) Most of Certon's finest sacred compositions have obviously been unknown to recent historians.

(4) The liturgical music of this most prolific French composer of the century represents an important, vivid facet of French Renaissance art.

While Sermisy seems to have been inspired by richer aspects of Josquin's music, by "les pièces les plus riches de sens et de travail"[1] and favored an Italianate quality; Certon was led by his musical instincts toward leaner, what prove to be more indigenously French aspects of Josquin's art: succinctness and formal clarity. To these he added his own strongly personal musical gifts. In the field of liturgical music, Certon is the leading exponent, before Claude le Jeune, of this more purely French vein.

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[1]André Pirro, Histoire de la musique de la fin du 14e siècle à la fin du 16e (Paris: Librairie Renouard, 1940), p. 318.

Certon brings to his music the rude vitality of popular art and the common man. In secular music, Certon and Janequin share the leadership of the native French strain, the two representing nearly opposite extremes of sophistication. But in the field of liturgical music, Certon's powerful candor dominates the field, since Janequin contributed little in this area.

An inaccurate impression of the nature of Certon's sacred music may be derived from acquaintance with only those few works which have been available in modern edition. As it happens, the three Masses chosen by Henry Expert for Les Monuments de la musique francaise au temps de la Renaissance are three of a kind; and, though they are good examples of the practical Parisian Mass type, these are settings which are limited deliberately in musical weight.[2] They are among Certon's less interesting Masses from a musical point of view. The two motets, though charming, are also relatively slight efforts. None of these works is strong enough to indicate the special character of Certon's sacred music.

Certon's work is less consistent in quality than that of his major contemporaries, perhaps because of a lack of thorough traditional training. Counterpoint, the skill least exercised in his chansons, is Certon's least expansive facility. Only a few, later works exhibit the degree of contrapuntal flexibility that is standard in the music of

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[2] Henry Expert, op. cit., II, 1-129.

Sermisy and Goudimel. Nevertheless, it is clear that Certon's relatively limited interest in strict contrapuntal means is inherent in his approach to music.

A. Specifically French qualities of Certon's liturgical music

The simplicity of Certon's music.--A broadly distinguishing feature of Certon's music, indeed to a certain extent of all French liturgical music of the period, is its essential simplicity. Settings of the Mass Ordinary are considerably shorter in length and less involved structurally than those of non-French composers, as are motets to a lesser degree. Even in elaborate motets, which are grand in scale, richness takes the form of an overlay of detail. Clarity is achieved by placing texture in high relief (using frequent duos and trios) and by uninvolved, lucid harmonic progression. The focus on structure includes the details of formal projection, and is sharpened by brilliant handling of rests and textural shifts. Certon's sonority is light, but full of incisive power. His style is often edged with the light, durable strength of epigram. A leaning towards autonomous form is often expressed in reshaping, simplifying, and clarifying proportions of a paraphrase or parody model.

Certon's music is extremely practical from both a musical and a liturgical point of view. Moderate voice ranges and well-planned counterpoint clearly suggest the composer's day to day occupation with performance, and the

relatively constant length of his Mass settings over a span of twenty-eight years, during which many other stylistic changes were incorporated, suggest that their liturgical function was a primary consideration. Certon viewed the motet as the appropriate vehicle for more elaborate musical efforts. The light proportions of the highly sectionalized French Mass settings are reflected not only in overall length, but in a more intimate style throughout; at cadences, the four voices are commonly brought together within the range of a simple octave. The twenty or more individual pieces making up the composed setting of the Mass Ordinary produce a modestly scaled mosaic extending through the service, against which more elaborately composed extra items (Certon's Inviolata integra sequence, for example) would appear in excellent relief.

The reflection of plainsong and chanson styles in Certon's music.--A second broadly distinguishing feature of Certon's music as compared with non-French sacred music is its clear mirroring of plainsong and chanson singing. In addition to the obvious effect of plainsong in close paraphrase, the example of plainsong is evident in especially two aspects of Certon's style: the use of distinctive melismas, and a fluid, quasi-unmeasured style of text setting. These are often set off by nearly opposite qualities closely associated with the chanson. In quantity, the predominant influence is by far that of plainsong and, generally, of sacred models; but Certon sought, also, extremes of every

kind. Plainsong and chanson elements often appear unmixed--their clearest forms are often the most valuable in spite of their apparently contradictory natures; these are, in fact, quickly bridged by the speech-like quality that chanson and plainsong styles affect with equal ease.

Melismas on final syllables of text phrases are a distinctive feature in much of Certon's liturgical music.[3] Though his use of melismatic singing was sharply reduced in most of his works of the 1550's, evidence of the composer's love for vocalized sound reappears in his latest music for the Church. Almost invariably, as in plainsong, Certon's tendency to use more frequent and longer melismatic passages increases with the solemnity of a work.[4] Long melismas on

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[3]Melismas on internal syllables of a text phrase are common in sixteenth century polyphony, but on final syllables they are far less frequent. Zarlino's general rule regarding the desired coincidence of a final syllable and the final note of a phrase represents an influential codification of Netherlandish-Italian practice contemporary with Certon's time. The pertinent section, book 3, from Gioseffe Zarlino, Istituzioni armoniche (Venice, 1558) is given in Oliver Strunk, Source Readings in Music History (New York: W. W. Norton, 1950). See p. 261, Rule 10.

[4]The use of melismatic singing in polyphony is obviously an old and recurrent tendency. Reese notes that the Oxford MS Canonici misc. 213 of the Dufay period "has a dotted line connecting one of the words with a note, to show that they belong together. This MS uses such lines similarly in some other works. In melismatic cadences, the MS indicates that, contrary to later custom, the final syllable is generally introduced not on the final note but on one of the preceding notes" (Music in the Renaissance, p. 34-5). In another context, final melismas can be seen in Certon's chanson "Vostre beaute" (1552) where for a special purpose, and in contrast to the general syllabic setting, the composer uses an elegant melisma on the final syllable of the phrase "Vostre beaute qu'un chacun voit florir...." A modern edition by Monroe Levin of this chanson is included in F. Lesure (ed.), Anthologie de la chanson parisienne (Monaco: Editions de l'Oiseau-lyre, 1953), p. 58-9.

final syllables occur in the most elaborate six-voice motets.[5] In keeping with plainsong practice, extended melismatic singing in the Gradual of the Requiem Mass heightens the solemnity of this section, the more so because of its contrast with the extreme simplicity of earlier and later sections: the curve of gradually increasing and decreasing rhythmic momentum becomes the outstanding formal element of this Mass. Melismas on final syllables produce light phrase endings which are beautifully consistent with the French timbre, and contrasts between such lighter cadences and more emphatic Netherlandish cadences were exploited by French composers as a means of formal definition.[6]

The malleability of a text in plainsong singing and the fluid cantilena of the French language seem to be the shaping forces in Certon's Latin declamation. Most likely, Certon's knowledge of Latin was acquired in the French cathedrals, where, apparently, Latin was held to be a language that except in a few particulars could be treated as flexibly as French. Such a word as "suscipe" seemed to demand a

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[5]These are the early Regina caeli and Inviolata integra settings; for the latter, see Vol. II, 165-81. See also, Angelus Domini a 5, Vol. II, 192-99.

[6]Usually when Certon uses a longer melisma on a final syllable, another voice will be found to provide the syllable in the appropriate place; thus nothing essential would be gained if the final syllable were to be delayed in the melismatic voice, rather, a heaviness would result where a lighter punctuation is sufficient. The use of vocalization, after clear, syllabic text presentation by each voice in turn, allows succeeding text presentations to be unblurred by miscellaneous syllables at cadences of earlier voices. The clarity of the French style is admirable in this respect.

stylized accentual treatment, dictated by tradition. But a great flexibility like that of plainsong declamation was considered by most French composers to be both adequate and practical in polyphonic settings.[7] In plainsong, long syllables may be set to short notes, even those in relatively weak positions. Thus, at measure 40 of the Gloria of Certon's Sus le pont d'Avignon, for example, the second syllable of "Pater" is placed on a "strong" beat, which is approached from the third below by a quarter-note bearing the first syllable.[8] The text is generative of accent, and the strong

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[7]Regarding actions of the Council of Trent, Reese writes: "The final action of the Commission conformed with tendencies...toward observing Latin accentuation and curtailing melismas purely on artistic and humanistic grounds, as, for example, in the 'modern' style of Willaert, whose death (1562) occurred while the Council was in session. Both tendencies, naturally, helped to make for intelligibility of the text.

"The Latin accentuation accorded with 16th-century rather than medieval principles, i.e., it regarded not merely the tonic accent but also the quantity of the syllables. The Gregorian practice of normally setting the syllable with the tonic accent higher than the following syllable (and often higher than the preceding one), but of not heeding quantity, seemed inadequate to the cinquecento, and the presence--far from rare in plainsong--of more notes on a short syllable than on a long one, seemed 'barbarous'....Not comprehending the validity of the Gregorian principle, Late Renaissance musicians sought to 'correct' them...." Reese, op. cit., 450. The use of melismas in polyphony makes for unintelligibility of text only if the Italian code for text setting must be followed. Neither the French style, nor the plainsong style, as Reese suggests, needed "correcting" in this respect. Although under the enormous influence of Italian taste shortly after mid-century, Certon, with most of his contemporaries, conformed to the Italian style of text setting; Certon was obviously not willing to permanently abandon the lightness, and the contrast value of melismatic cadences in polyphonic writing, and their use in the Missa Christus resurgens (1568) greatly enhances this work (see Vol. II, 1-40).

[8]Vol. II, 124.

beat is, in effect, either removed or shifted ahead by one quarter-note.

The French concept of Latin declamation, however, cannot be simply explained. At times, especially in the usual syllabic declamation initiating an imitation point, The Latin text seems to have been treated as though it were French and thus susceptible to neutralization of any qualitative accent. Alternatively, when the musical context is obviously metric, a varying metric text reading is clearly indicated--calling for a performance skill later exploited in musique mesurée. Gallicized Latin need not, therefore, be taken as synonymous with ugly or mistreated Latin, though crudities can certainly be found which perhaps by any standard betray a too abstract concept of the "universal language."

In performance, it is obvious that text serves as a high level source of accent in French practice. The total rhythmic shape of a composition is refined and energized by text placement. The placement of the second syllable of "Pater," as referred to above, will lighten the inherent musical stress at this point; whereas, had the first syllable been placed at this point, the inherent musical stress would have been underlined, rather than lightened. The Italian tendency, which later became almost universal, would incline the composer (or performer, to the extent that he is given a choice) to mate the inherent musical stresses and those of the text. Yet, the French style of text setting is a natural source of buoyant rhythmic energy, and its

lightness and grace is analagous and complementary to the effect of melismas on final syllables in cadence groups. Whether a leveling of accent as in plainsong, or the use of a vivid, varying metric rhythm is indicated, a greater responsibility devolves upon the performer than in the more stylized Italian declamation. French liturgical music of the period is in this sense less completely "composed"--a unique quality which is blurred by a too general application of Zarlino's Italian rules.

Boldness and love of extremes in Certon's liturgical music.--Certon, Claudin, and Goudimel share many general features of mid-century French music, yet their divergent musical instincts are everywhere evident. The slightly sober, but highly civilized and mellifluous art of Claudin found an echo in the music of the young and brilliant Goudimel. Compared with these major French contemporaries, Certon's lineage from Févin and Josquin is clear. Though Certon's unsophisticated musical personality is his own, he shares with Févin and Josquin a primary concern for clarity of form and a strong tendency towards autonomous musical gesture. Even more, the boldness of these composers especially in the exploitation of extremes contrasts strongly with the greater evenness of mood and movement in the music of Claudin and Goudimel--whose affinities seem closer to those of Mouton.

In Certon's music, a forward-looking context of harmonic progression by fifths may be found next to one studded

with old-fashioned progressions by seconds. Occasionally Certon seems to reach back into the Middle Ages to find an appropriate milieu for a text; a Gothic quality permeates the Caecilian motets of 1542. The music of Claudin and Goudimel, on the other hand, is more consistent. Their music is smoother and appears somewhat Italianate in flavor compared with that of Certon. Both Claudin and Goudimel prefer a richer sonority. Their more consistent use of full triads and more frequent harmonic progression by thirds presents an immediate contrast with Certon's more frequent choice of the open fifth and harmonic progression by fifths and seconds.

Smooth melodic contours with a high percentage of stepwise movement also show an affinity shared by Claudin, Goudimel and Mouton. Certon seems to have felt little urge to fill in leaps between tones for the sake of smoothness, often preferring the raw material of leaps and essential tones only. In this, as in his love of thorough exploration of a material, surprise, and contrasts, Certon's kinship with Josquin and Févin can be seen. There is a consistently civilized quality in the art of Claudin and Goudimel in contrast to which Certon's free-ranging and zestful pursuit of eventfulness is unmistakable.

B. The popular and unlearned character of Certon's music

Certon's naïvete, too, is unmistakable if his music is compared with that of Claudin and Goudimel. Certon is not an intellectual composer; he is, rather, musical in the most immediate sense. The vivid spontaneity and boldness of Cer-

ton's imagination (to say nothing of the robust humor of the early chansons, and his prolific output) suggest parallels with the art of Rabelais; but divergences are equally evident in the unlearned nature of Certon's music and its more limited scope.[9] Moreover, the deep-rooted cynicism of Rabelais is foreign to Certon's character.

The most frequently encountered attitude in the motet book of 1542, and works thereafter, is one of simple, peasant-like religious conviction. Certon's strongly familiar inflection of Marian subjects and Biblical episodes, such as those involving Mary Magdalene at the tomb or Peter on the water, is completely convincing. Clearly Certon is among those composers who have found joy and religion naturally compatible. Simple joy and earthiness are brought without inhibition into his music for the Church.

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[9] Certon's greatest successes as a chanson composer were settings of _fabliaux_ of little poetic value. He fared notably less well with the sophisticated poetry after 1550. His moving setting of a _Déploration_ on the death of Claudin (judging from the four surviving--of six--parts) reveals a characteristic tone. The text may well have been written, or adapted, by Certon himself:

> Musiciens, chantres melodieux,
> En piteux chants jettez l'armes [les larmes] des yeulx,
> Pour ce grand maistre, expert et magnifique compositeur,
> Le tresor de musique: Helas! Helas!
> C'est l'excellent Claudin, que mort a pris,
> Ayant mis de sa main plusieurs mottets et messes par escrit,
> En si doulx chants: prions a Jesus-Christ
> Qu'un Libera luy soit bientost donne
> Et requiem aeternam Domine.

Meslanges de Pierre Certon (Paris: Duchemin, 1570).

C. Certon's historical position

An estimate today of the impact of Certon's music on his own time and following generations can have no pretentions to completeness. Much of his secular music is unknown. His sacred music with French texts, the chansons spirituelles and psalms, has been little investigated.[10] Of the music of Certon's younger contemporaries, on whom Certon might be expected to have had his most direct impact, relatively little is readily available. An estimate of Certon's influence in this area must therefore await further research.

Although it is not within the scope of the present study to attempt to define Certon's contribution in the field of secular music, one recently affirmed aspect of Certon's chanson production should be cited here. Certon's immensely popular and characteristic chanson type drew heavily on Parisian popular art, the vaux-de-vire (voix-de ville).[11] In 1570, Le Roy and Ballard, publishing their first collection of airs de cour, added on the title page by way of explanation that these songs were formerly called "vaux-de-vire."[12] Certon's enthusiastic cultivation of this chanson type is thus placed in direct line of the baroque air de cour.

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[10] Richard de Morcourt has prepared a modern edition of Certon's first psalm collection: Guillaume Morlaye "Psaumes de Pierre Certon reduits pour chant et luth (Paris: Editions du centre national de la recherche scientifique, 1957).

[11] L. de la Laurencie, A. Mairy, and G. Thibault, (eds.), Chansons au luth et airs de cour francais du XVIe siècle. (Paris: E. Droz, 1934), xxvf.

[12] Ibid.

Because of its wide dissemination, the historical influence of the chanson far overshadows that of the sacred music of the same composers. Though titles of sacred works by Certon appear in the catalogs of nearly all major European publishers, these suggest rather a token publication than real popularity, compared with his prolific publication in France.

The possibility of Certon's influence on Goudimel and on the beginning tradition of Protestant church music is intriguing, and can be only suggested rather than fully explored here. Goudimel cannot have failed to know Certon's music--not only because of its quantity and general popularity, but because Goudimel was a leading partner of the firm of Duchemin during the early 1550's, at which time they were publishing Certon's music. Certon's psalm settings, moreover, are the earliest known settings of the French tranlations of Marot.[13] Thus the familiar art of Certon may have contributed at least indirectly to the beginning Calvinist musical tradition, though the composer retained his official position at the Sainte-Chapelle until his death in 1572.

D. The variety of Certon's liturgical music

Certon's music for the Church is practical, rational, vigorous, and strong; and various moods take their measure from the candor of his approach. Yet, diversity of mood is

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[13] O. Douen, Clément Marot et le Psautier Huguenot (Paris: Imprimerie nationale, 1878-79), II, 2.

unrestrained. Exuberance and brilliance are characteristic of most of the six-voice settings of Marian texts. There is somberness in Verbum iniquum, simple dignity in the Requiem Introit, intimacy in Tulerunt Dominum, dubiousness in Domine si Tu es, joy in Angelus Domini, detachment in Caecilia virgo, ecstasy in Cantantibus organis, poignance in Inviolata.

The Magnificat, the Requiem Mass, the settings of Ave virgo gloriosa, Laus et perennis, and Domine si Tu es must certainly be included in any list of Certon's finest works, and a large number of others should be cited to indicate the many facets of his art: Inviolata integra, Tulerunt Dominum (especially the second pars "Dum ergo fleret"), Cantantibus organis, Diligebat, Cum sublevasset, Pater noster are all distinctive settings.

Aside from the Requiem Mass, the late Missa Christus resurgens is the finest of Certon's settings of the Mass. The Missa Regnum mundi is perhaps the most interesting of the lighter parody Masses of the 1550's.

E. Criticism

The most substantial critical opinions on Certon's liturgical music have been those of A. W. Ambros[14] and André Pirro.[15] Ambros's opinion was based on a knowledge of relatively few works, yet his reading of Certon's music appears

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[14] A. W. Ambros, Geschichte der Musik, III, 342-43.

[15] André Pirro, Histoire de la musique, pp. 320-22.

perceptive today. Ambros recognized especially the wide diversity of mood in Certon's music. While pointing out the delightful spontaneity of the chanson "Je ne fus jamais," Ambros noted also the wide gulf separating this work from such a liturgical composition as the Requiem Mass:

> Was das in hellem Jubel überschäumt, wie ein Becher Champagnerweins! Hier sieht man, was die französiche polyphone Chanson (der Niederländischen ähnlich und doch so verschieden) im günstigen Momente vermochte....Dies eine lustige Stück wiegt das ganze serieuse Requiem des Meisters hoch auf.[16]

Ambros senses the intentional simplicity of the Requiem Mass, for him a tone of deep seriousness:

> [Das Requiem] hat in seiner sehr absichtlichen Einfachheit, kraft deren es fast einem meisterlich improvisierten Fauxbourdon gleicht, einem Ton tiefen Ernstes, der sehr ansprechend wirkt unt trotz jener Einfachheit eigene und sonderbare Züge....[17]

A more recent and generally less favorable critical opinion is that of André Pirro. Pirro's criticism is obviously based on a fairly extensive acquaintance with Certon's Masses and at least the early motets of 1542, and his judgment has been widely accepted in later studies.[18]

But Pirro's outstanding impression of Certon seems singularly related to the boisterous chansons, the early Missa Dulcis amica, and the light parody Masses of the 1550's. Thus he observes that Certon served the Church and the world alike--without much bothering to change styles according to

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[16]Ambros, op. cit., 343 [17]Ibid., 342.

[18]Two of the most important of these, Musik in Geschichte und Gegenwart (Lesure) and Reese's Music in the Renaissance, turn to Pirro exclusively for critical opinion concerning Certon's liturgical music.

whether he sought to amuse or edify:

> Il a servi l'église et le monde avec le meme facilité, sans trop se préoccuper de changer de style, selon qu'il devait amuser ou édifier.[19]

But if one examines Certon's total output of music for the Church, it is clear that, on the contrary, almost no composer of the century maintained a greater stylistic distinction between his sacred and secular music. The Dulcis amica does indeed seem to have been a well-known, even somewhat notorious sacred song.[20] Yet even Gombert, unquestionably a sober composer, made a setting of the same song a few years earlier.[21] Pirro is mistaken, however, in his impression that Certon's Missa Le temps qui court is based on his own chanson setting of this text. Thus he fails to observe that Certon's two Masses on secular models are based on settings that are notably more restrained than his own chansons of this period were.[22]

Pirro cannot have considered such works as the Magnificat or the Missa Christus resurgens. That he did not respond to the deeply moving sincerity (for Ambros "einem Ton

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[19] Pirro, op. cit., 320.

[20] Dulcis amica is included as the single sacred title in the midst of some 150 chansons and dances in supplementary notes (presumably for the occasion of Panurge's wedding) to the fifth book of Gargantua and Pantagruel. F. Rabelais, Le Cinquiesme Livre...du bon Pantagruel, edited by Jean Plattard (Paris: Société Les Belles Lettres, 1948), p. 132.

[21] Eitner, Sammelwerke, p. 598.

[22] Certon's Missa Le temps qui court is based on a Richafort setting which is polyphonic throughout. The chanson Sus le pont d'Avignon had the respectability of more than fifty years age. Later Certon chanson settings of these texts are included in the large Certon Meslanges published by Duchemin in 1570.

tiefen Ernstes") of the Requiem Mass is obvious in his one-sentence dismissal:

> L'usage du plain-chant sauve du moins de l'insignificance la messe de Requiem a 4 voix.[23]

That Pirro looks for Netherlandish qualities in Certon's music is as evident in his finding some "talent d'architecture" only in those six-voice motets which employ canon, as it is in his deploring the lack of strict canonic writing in Certon's Masses as compared with those of Claudin:

> Les épisodes en duo sont toutefois bien frequent dans les messes de Certon qui les prolonge par des imitation lachées, sans avoir le courage de rivaliser de patience avec Claudin pour les écrire en canon.[24]

To cite numerous examples of excellent canons that can be found in Certon's work is beside the point here. Certon used less canonic writing (in many early and middle period works) because his music is in important ways different from that of Sermisy. Certainly there is no lack of patience; rather, an infinite care is evident in the handling of rests and other details of part-writing which are essential to Certon's concern for formal articulation.

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[23] Pirro, op. cit., 320

[24] Ibid., 321

Certon's music represents an important and vivid facet of French Renaissance art, finally, by virtue of its prodigal vitality and variety: a boldly musical search for form that is colored and energized by rude origins. The following edition of selected works is offered in the conviction that his art has its own most direct and convincing effect.

APPENDIXES

A. Modern Editions of Certon's Liturgical Music

MASSES

1. Expert, Henry (ed.). Monuments de la musique francaise au temps de la Renaissance. Vol. II: Pierre Certon Messes a quatre voix....Paris: Senart, 1925.

Missa Sus le pont d'Avignon
Missa Adiuva me
Missa Regnum mundi

MASS MOVEMENTS

1. Wagner, P. Geschichte der Messe I. Teil: Bis 1600. Leipzig: Breitkopf & Haertel, 1913.

Kyrie from the Missa Dulcis amica

2. Engel, Lehman (ed.). Three Centuries of Choral Music: Renaissance to Baroque. Vol. 1. New York: Harold Flammer, 1939.

Benedictus from the Missa Regnum mundi

MOTETS

1. Smith, John Stafford. Musica antiqua. London: Preston, 1812.

Sancta Maria a 3

2. Wagner, P. Gescichte der Messe I. Teil: Bis 1600. Leipzig: Breitkopf & Haertel, 1913.

Dulcis amica a 3
O Salutaris Hostia a 4
Responses Amen, Et cum Spiritu... a 4

B. The Dedication of Certon's 1542 Motet Book (Vol. II) to Claudin de Sermisy[1]

PIERRE CERTON, MUSICIAN

OF THE SAINTE-CHAPELLE IN PARIS

craves everlasting felicity for Claudin de Sermisy, the Sous-Maître of the royal chapel

In abundance I had heretofore conceived great joy in my heart O Claudin, the most learned of musicians and the best friend of the most learned, because your relations with me had been so courteous that you did not spurn our friendship. For if the treasured possession of no thing may be regarded as more delightful than that of friends (since where there are friends, there are riches), I felt that I was richer than even Croesus, since you had favored me with your friendship without dissimulation. But recently an even greater heap of joy accrued, when I learned the news that my little musical modes were praised without moderation by you, a man who has never received sufficient recognition, [a man] whose judgment not only in other matters, but also in music I have valued more highly than that of either Amphion or Orpheus. Nor would I be able to express before you in words how exceedingly I flattered myself because you expressed so honest an opinion regarding my threnodies that almost instead of Certonius I have become Suffenus. Accordingly, even if to you alone our worthless rubbish were pleasing, I should nonetheless suffer the displeasure of others. Nor any longer will they become hidden in little bookcases, since it seemed good to you that they should reach the ears of men. Moreover, they shall do so on this stipulation that with your sponsorship they may abide in public with greater safety because of favorable omens. If this confidence should not deceive me, and if your propitious genius should profit this progeny of mine, as long as the offspring replenishes the flock, it [your genius] shall be gilded with gold.

Live and Farewell.

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[1] Translation by Bruno Meinecke, Professor Emeritus of Latin, University of Michigan. For the original, see Plate 1, p. 147.

Petrus Certonius Phonaſcus

SANCTI SACELLI PARISIENSIS CLAVDIO DE Sermiſy ſubmagiſtro regij Sacelli fœlicitatẽ perpetuã exoptat.

HABVNDE magnam animo lętitiam antea conceperam (Claudi muſicorum doctiſsime & doctiſsimorum amiciſsime) q̃ ita comiter mecum egiſſes vt amicitiam noſtram non aſpernarere. Nam ſi rei nullius theſaurus putetur iucundior quam amicorum (quoniam vbi amici ibi opes) videbar mihi vel Crœſo locupletior, cui amicus contigiſſes ſine fuco. Nuper vero cumulus lætitiæ maior accreuit, cum reſciuiſſem modulos meos muſicos fuiſſe non mediocriter laudatos abs te viro nunq̃ ſatis laudato. Cuius iudicium cũ in cęteris, tũ in re muſica pluris fecerim, q̃ vel Amphionis vel Orphei. Neque verbis apud te exprimere poſsim quam impenſe mihi arriſerim q̃ tam candide de meis nęnijs cenſueris vt pene pro Certonio factus ſim Suffenus. Itaque vel ſi vni tibi placerent noſtre quiſquiliæ facile tamen paterer cęteris diſplicere. Neque diutius deliteſcent in capſulis, cum viſum ſit tibi vt in hominũ aures veniant. Venient autem ea lege vt tuo patrocinio tutiores bonis auſpicijs in publicũ verſentur. Quę fiducia ſi me non fallat, & ſi huic meo partui tuus dexter genius profuerit, dum fœtura gregem ſuppleuerit aureus eſto.

Viue & Vale.

C. The Dedication of Certon's 1555 Psalms to Diane de Poitiers[2]

A Dame, Madame Diane de Poictiers, Duchesse de Valentinois, Salut.

Madame, les anciens ont eu la Musique en telle estime que Pindare, un des plus excellents poetes qui jamais furent, ha jugé ceulx estre hayz de Dieu, qui estoient ennemis d'icelle. Et certes elle ha tel pouvoir aux esprits des hommes que quelquesuns des philosophes, à ceste occasion, ont pensé nostre ame n'estre autre chose qu'une armonie. Mais les hommes abusans de ce tant précieux don de Dieu, au lieu de l'employer à la louange d'iceluy, en ont par trop longtemps usé comme d'un hameçon pour attirer les mal advisez espritz en affections dissolues. Maintenant que Dieu m'a fait ce bien de congnoistre qu'il veult que la Musique nous serve à nous resjouyr seulement en luy, me retirant de la trop usitée coustume, j'ay employé quelques heures a dresser certains livres de Pseaulmes et Cantiques. Et me tenant tres asseuré que vous présenter ce peu que pour ceste heure j'en mets en lumiere vous suppliant de le prendre d'aussi bon coeur comme je prie à Dieu, Madame, qu'il luy plaise vous donner perpétuel accroissement de prospérité.

Votre tres humble et obeissant
serviteur
Pierre Certon

To the Lady, Madame Diane de Poitiers, Duchess of Valentinois, Greeting.

Madame, the ancients held music in such esteem that Pindar, one of the most excellent poets who ever lived, judged those hated of God who were enemies of it. And certainly it has such a power over the minds of men that some of the philosophers , in this case, thought that our soul was nothing other than a harmony. But men, abusing this so precious gift of God instead of using it for His praise, have for too long used it as a hook to attract ill-advised minds into dissolute conceits. Now that God has blessed me in letting me know that He wishes music to be used only to make us rejoice in Him, withdrawing myself from the hackneyed custom, I used several hours to prepare some books of psalms and hymns. I am putting to light a little of my work which I beg you to accept, and in the meantime I am fervently praying God that He may give you perpetual increase of prosperity.

Your very humble and obedient
servant
Pierre Certon

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[2] F. Lesure and G. Thibault, Bibliographie des éditions d'Adrian Le Roy et Robert Ballard (1551-1598) (Paris: Heugel, 1955), p. 29.

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